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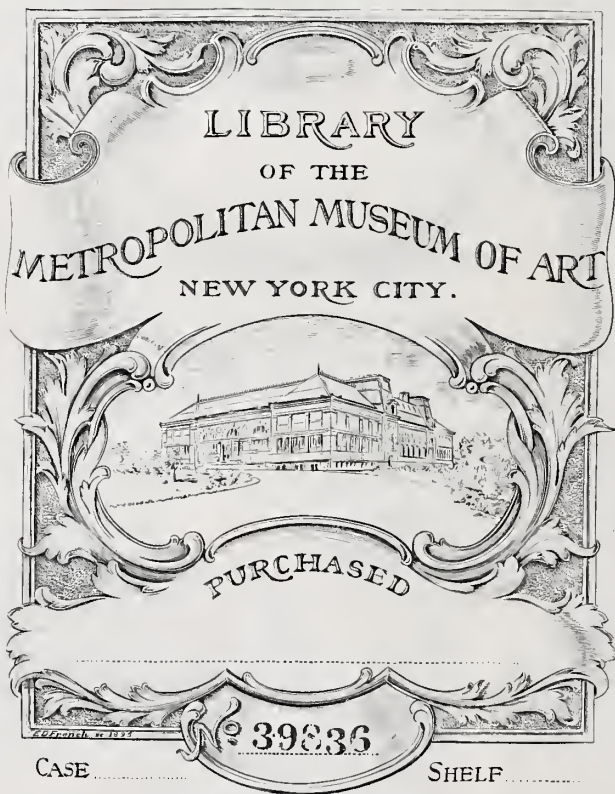



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THE RARE AND EXTREMELY CHOICE
COLLECTION OF
**EARLY AMERICAN
AND ENGLISH FURNITURE**
AND OTHER CONTEMPORANEOUS
TREASURES

FORMED BY
MR. LOUIS GUERINEAU MYERS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES

UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH, NEW YORK

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, FEBRUARY 19TH, 1921
AND CONTINUING UNTIL THE DATE OF SALE
(INCLUDING WASHINGTON'S BIRTHDAY)

RARE AND EXTREMELY CHOICE
COLLECTION

FORMED BY THE WIDELY KNOWN
CONNOISSEUR

MR. LOUIS GUERINEAU MYERS
OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE OWNER
AT THE AMERICAN ART GALLERIES
THURSDAY, FRIDAY AND SATURDAY AFTERNOONS
FEBRUARY 24TH, 25TH AND 26TH, 1921
BEGINNING AT 2 O'CLOCK



No. 652—PAIR UNIQUE AMERICAN HEPPLEWHITE CHINA CABINETS

ILLUSTRATED CATALOGUE
OF THE
RARE AND EXTREMELY CHOICE COLLECTION OF
EARLY AMERICAN
AND ENGLISH FURNITURE
AND OTHER CONTEMPORANEOUS
TREASURES

FORMED DURING THE PAST SEVENTEEN YEARS BY THE
WIDELY KNOWN CONNOISSEUR AND AUTHORITY
ON EARLY FURNITURE AND CERAMICS

MR. LOUIS GUERINEAU MYERS
OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF THE OWNER
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1921



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

INTRODUCTORY

American Art Association,
Madison Square South,
New York City.

GENTLEMEN: I am consigning to you for public sale a collection of American and English furniture, pottery, porcelain and glass of the seventeenth, eighteenth and early nineteenth centuries, the result of an interest in quaint and beautiful old things that has extended over a period of seventeen years or more. The accompanying catalogue describing the various articles has been prepared by myself.

With the exception of the pottery and porcelain, the collection is made up very largely of American examples; indeed, with a few exceptions, even the pieces here catalogued as English are usually classified as American, having been brought to this country in Colonial days.

In the case of certain types of old furniture, notably piecrust tables and gilded or partly gilded mirrors, a surface condition that approximates the original is almost essential to a proper judgment as to authenticity and value, and in the catalogue descriptions condition is occasionally emphasized. This does not mean that many other pieces are not in their original state, but only that its importance in such cases is not great enough to suggest a reference to it. Nevertheless, it may be well to mention here that, with one exception, the gilding on all the mirrors is original, that the pair of china cabinets, the Savery low-boy, the Dutch clocks, the Chippendale side table, the Hepplewhite sideboard, practically all the chairs and many other pieces, have not been refinished within the last forty or fifty years, and many have not been touched since they were made.

It is always a moot question as to what proportion of an antique object, particularly an article of furniture, may be modern without making the term anomalous, not to say ridiculous. It

has therefore been my aim to mention any considerable restorations, emphasizing those which would not be obvious to the inexperienced examiner. Repairs and restorations to china come very definitely under this classification and are carefully mentioned. Unconcealed defects have not been referred to, nor have slight repairs to furniture; the one being quite apparent and the other of no consequence.

In closing, attention is called to the fact that in stating the period of the different examples an approximation only has been attempted, since a matter of a few years one way or the other is as unimportant as it is impossible of demonstration.

Yours very truly,

LOUIS GUERINEAU MYERS.

January 31, 1921.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

CATALOGUE

FIRST AFTERNOON'S SALE

THURSDAY, FEBRUARY 24, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

BATTERSEA ENAMELS OF THE EIGHTEENTH CENTURY

1—PAIR OF BATTERSEA ENAMEL MIRROR KNOBS *A. Knobs*

32. Decorated with head of man wearing a flaring brimmed hat and a woman with lace cap. Period, late eighteenth century.

2—PAIR OF BATTERSEA ENAMEL MIRROR KNOBS *" "*

40. Decorated with head and shoulders of a woman wearing a large hat. In black and gray. Period, late eighteenth century.

3—BATTERSEA ENAMEL MIRROR KNOB *Seated figure of a girl with dog*

5. Seated figure of a girl with dog. Period, late eighteenth century.

4—PAIR OF BATTERSEA ENAMEL MIRROR KNOBS *Landscapes painted in colors*

20. Landscapes painted in colors. Period, late eighteenth century.

First Afternoon

5—PAIR OF BATTERSEA ENAMEL MIRROR KNOBS *W. W. Seaman Sgt.*

Decorated with head and shoulders of a girl with flowing hair, feeding an eagle. Period, late eighteenth century.

6—BATTERSEA ENAMEL MIRROR KNOB *Miss Willis*

7.50 Gray-blue border. The center is of pink enamel on which is painted a black urn with raised white ornamentation. Period, late eighteenth century.

7—BATTERSEA ENAMEL MIRROR KNOB *Mrs C Purdy*

7.50 French gray enamel. Decorated with an urn. Period, late eighteenth century.

8—BATTERSEA ENAMEL PATCH BOX *R. Moore*

15 Oblong form. The body is corrugated and covered with a French gray enamel. The cover is white enamel and decorated with a view of Weymouth in purplish tones. Period, late eighteenth century.

9—BATTERSEA ENAMEL PATCH BOX *Miss R. H. Loring Sgt.*

35 In the form of a bird, enameled in blue, green and yellow. The lid is of white enamel, inscribed, "Always the same." Period, late eighteenth century.

10—BATTERSEA ENAMEL PATCH BOX *Y. B. C. Fanning*

17.50 Oval shape, with corrugated body in French gray enamel. Decorated with a female figure, leaning against an anchor. "We live in hope" is inscribed. Period, late eighteenth century.

11—BATTERSEA ENAMEL PATCH BOX *Miss Willis*

12.50 Round form. The body is slightly corrugated, covered with a white enamel and decorated with occasional floral sprays in dull red. The lid is ornamented with a landscape in various colors. Period, late eighteenth century.

12—BATTERSEA ENAMEL HISTORICAL PATCH BOX *K. T. Jones*

4.50 Oval. The body is a rich dark blue enamel. The white enamel cover has a colored transfer picture of Paul Jones. Period, late eighteenth century.

13—BATTERSEA ENAMEL HISTORICAL PATCH BOX

3250
Mrs. J. F. Edmann.
Oval shape. The body is a rich green enamel. On the cover is the head and bust of Major-General Gates. The flesh tones are natural, the stock white and the coat a drab blue with yellow trimmings. Exceedingly rare. Period, late eighteenth century.

14—BATTERSEA ENAMEL PATCH BOX

2250
A. T. J.
Oblong in form. A delicate canary yellow enamel covers the whole box. On the lid is the inscription, "Love the giver," surrounded with a lacy scroll design. All executed in black enamel. Canary enamel is rare. Period, late eighteenth century.

15—BATTERSEA ENAMEL BOX

A. T. J.
Oblong in form, elaborately decorated on a white ground with painted views on the sides and flower sprays at the ends. All are enclosed in panels formed by raised gilt scrolls. The cover has a delicately tinted view of two figures seated on a bank. A lake and distant landscape form the background. Period, late eighteenth century.

16—COPPER SNUFF BOX

A. T. J.
Oblong in form. The cover is ornamented with the head and bust of a man, painted on enamel, evidently a portrait. The white wig, ruffled stock, crimson and gold square colored coat all suggest an early period. Period, about 1760.

EIGHTEENTH CENTURY CONTINENTAL
PORCELAINS

17—FUERSTENBERG CUP

S. F. W.
Floral decoration in colors. Mark: "F." Late eighteenth century.

18—TOURNAI CUP

A. T. J.
Floral decoration in underglaze blue. Mark: Crossed swords, with four crosses and numerals resembling 1780, which is about the period of its manufacture.

Height, 2¼ inches.

First Afternoon

19—VENETIAN CUP

3. Decoration in red and gold. Mark: Anchor. Cozzia period, late eighteenth century.

20—DRESDEN CUP AND SAUCER

Flower decoration. Mark: Crossed swords. Late eighteenth century.

21—EARLY CAPO DI MONTE CUP AND SAUCER

- 1/2. Pink glaze, with painted decoration of peasant woman and children, palm trees, etc. Early mark of crude fleur-de-lis. Period, 1750.

22—DRESDEN CHINA VASE

Inverted pear shape with flaring rim, the whole resting on four scroll feet. Covered with a white glaze. The body is paneled and decorated with floral sprays in natural colors and fern-like reliefs in light blue glaze. Mark: Crossed Swords of the Marcolini period.

Height, 6¼ inches.

23—CREIL PLATE

3. Octagonal form, covered with a white glaze. Mark: "Creil" impressed. Late eighteenth century.

Diameter, 8 inches.

24—CLIGNANCOURT PORCELAIN CUSTARD CUP

3. Bulbous shape and looped handle. Covered with a white glaze and decorated on body and cover with vines and ribbon designs in green, red and gold and dark blue. Factory mark of about 1780.

Height, 3 inches.

25—EARLY MINTON CUP AND SAUCER

Covered with an ivory-white glaze and decorated with landscapes and Oriental figures. Period, 1820.

26—CROWN DERBY CUP AND SAUCER

- 1/1. Finely painted with flowers in panels, somewhat in the Japanese manner. Mark: Crowned D, in red. Period, 1785.

27—TOURNAI OVAL PLATE OR SMALL PLATTER

Ivory-white paste and glaze, under which is painted, in dark blue, sprays of flowers and insects. An embossed wave design decorates the rim, which is fluted and finished with a narrow blue border. Mark: Crossed swords and four crosses, together with decorator's initials in blue. Period, 1780.

Size, 8½ by 6¼ inches.

28—TOURNAI ROUND PLATE

From the same service as the foregoing, in this case not marked. Period, 1780.

Diameter, 7¼ inches.

29—PAIR OLD BERLIN VASES

Urn-shaped, with circular foot on square base, and with elaborate covers. Invested with an ivory-white glaze. The body and foot are covered with a beautiful robin's-egg blue glaze and further decorated with garlands of leaves in dull gold which are looped on the sides to suggest handles. On the front and back are oval reserves containing figures and landscapes in brilliant colors. The covers are pierced and decorated with the garlands of leaves in gold. Mark of the factory in blue. Period, about 1785.

Extreme height, 11 inches.

30—WEDGWOOD CUP AND SAUCER AND COFFEE CAN

Decorated, in alternating blue and white fan-shaped panels, with flowers and sprays in red, green, gold and pink in the Japanese manner. Mark: "Wedgwood." Period, 1810.

Note: Although the paste is very like porcelain in texture and appearance it is not true porcelain.

31—CHELSEA TEA CUP AND SAUCER

Covered with an ivory-white glaze and decorated with bands of King's blue, gold tracing and a graceful vine-like design in old rose and green tones. Both cup and saucer have impressed in the paste a petal-like pattern painted in the same deep blue and outlined in gold. Gold anchor mark. Period, 1775.

First Afternoon

32—SET OF THREE MINIATURE ROCKINGHAM VASES

Mrs. S. A. Powell

15. Flattened pear-shaped with flaring rim and foot. The body and cover are decorated with a rare apple-green glaze. Reserves of white are filled with finely painted flowers in natural colors. Period, 1835.

Extreme height of large vase, $4\frac{1}{4}$ inches.

Extreme height of two small vases, $3\frac{1}{4}$ inches.

33—SALOPIAN CUP AND SAUCER

Mrs. E. Levi

16. Fluted form with scalloped rim. Decorated in early willow pattern, transfer printed in underglaze blue, with gold borders. Mark: "S" in blue. Period, 1785.

34—SALOPIAN PICKLE LEAF

Mrs. E. Levi

17. Underglaze transfer print of willow pattern in blue. Period, 1780.

$3\frac{1}{2}$ by $3\frac{1}{4}$ inches.

35—NEW HALL TEAPOT

Mrs. E. Levi

18. Quadrilateral body with indented sides and looped handle. Covered with a white glaze and ornamented with landscape and figures in bright colors in the Chinese manner. Period, 1800.

Height, $5\frac{1}{2}$ inches.

36—CHELSEA-DERBY BOUILLON CUP AND SAUCER

Mrs. E. Levi

19. The cup is bell-shaped, with graceful looped handles. The saucer is deep, with moulded flaring rim. Covered with an ivory-white glaze and decorated with gold edges and garlands of flowers in green. Marked with the interlaced C and D. (Handle of cover has been repaired.) Period, 1775.

Height, 4 inches.

37—SALOPIAN CADDY TRAY

Mrs. E. Levi

20. Oval scalloped form of the period, with the willow pattern transfer printed in underglaze blue, and with borders of gold. Mark: "S" in dark blue. Period, 1780.

$6\frac{1}{4}$ by $3\frac{1}{4}$ inches

38—CROWN DERBY PLATE

Covered with an ivory-white glaze and decorated with vines and scroll-like border in gold. Period, 1790.

Diameter, 9 inches.

39—LARGE SWANSEA PLATE

Covered with an ivory-white glaze. A diaper pattern is impressed in the paste over the whole surface of the plate. Sprays of flowers in natural colors ornament the rim and central medallion. Period, 1810.

Diameter, 10 inches.

40—CHELSEA FRUIT DISH

Deep dish on low foot with irregularly scalloped rim. Covered with a white glaze and ornamented with sprays of grape leaves and fruit in relief and painted green, red and brown. Mark: Anchor in red. Period, 1760.

Length, 10 inches; width, 8 inches.

41—CHELSEA GROUP

"Psyche Punishing Cupid." Gold anchor mark. (Repaired.) Period, 1775.

Height, 7½ inches.

42—PAIR CROWN DERBY VASES

Urn-shaped with flaring rim and circular foot. Covered with an ivory-white glaze. The foot, bowl and neck are decorated with a dark blue glaze and further ornamented with gold bands and scrolls. On the neck is a shield-like reserve containing a bunch of flowers painted in natural colors. The handles are twisted serpents, gilded. Period, 1805.

Height, 6½ inches.

POTTERY OF THE WEDGWOOD SCHOOL

43—JASPER WARE CUP AND SAUCER

Mrs. J. Fitch
5. Relief decoration in white. Probably by Adams. Period, 1775.

44—BLACK BASALTES TEACUP

Mrs. L. Lindenberg
6. Decorated with cupids at play in relief. Mark: "Wedgwood." Period, 1780.

45—WEDGWOOD SAUCER

Miss Miller
3. Cane color with incised fluted decoration. Mark: "Wedgwood." Period, 1780.

46—LARGE WEDGWOOD MUG

L. Wood
1. Body and handle of white biscuit with a beautiful eggshell finish. Around the edge is a Sheffield rim; below this, a narrow band of dark brown glaze. Wide flutings ornament the bottom of the mug, and above these are groups of figures and trees in relief. Period, 1800. Mark: "Wedgwood,"
(Illustrated)

Height, 6 inches.

47—LARGE TURNER WARE TEAPOT

2. Irregular octagonal form. White, with mythological scenes in panels in relief and fret borders. Hinged lid. A beautiful piece. Period, about 1785.
(Illustrated)

Height, 6½ inches.

48—HERCULANEUM PITCHER OF WHITE BISCUIT

Mrs. J. Bergman
3. Oval, curved floriated spout and angular handle. The neck is covered with a fine horizontal reeding. The junction of the neck and body is enriched with a border of vine and fruit. The central portion is covered with trees and figures in high relief, the decoration at the front depicting a drinking scene, and in the rear, Amorini at play. Below is a beautifully modeled border of acanthus leaves. In fine condition. Mark: "Herculaneum," impressed. Period, about 1805.

(Illustrated)

Height, 9 inches.

49—HERCULANEUM PITCHER OF WHITE BISCUIT

L. Wood
1. Very similar to the foregoing, but smaller.

Height, 7 inches.



46



47



48

NO. 46—LARGE WEDGWOOD MUG

NO. 47—LARGE TURNER WARE TEAPOT

NO. 48—HERCULANEUM PITCHER OF WHITE BISCUIT

First Afternoon

50—CASTLEFORD WARE SUGAR BOWL

Oblong, panelled body, with leaf-shaped handles. Covered with a white glaze. The panels are outlined with a dark blue line and the American eagle is in relief on one side. Period, 1810.

Extreme height, 6 inches.

51—RIDGWAY WARE JUG

Globular body with long cylindrical neck, pewter cover and looped handle. Dark blue ground with relief pattern in white. Period, 1840.

52—MEIGH WARE PITCHER

Corrugated, pear-shaped body with indented rim, round spout and looped handle. The soft eggshell finish, gray-blue color and applied white design suggest the Wedgwood ware. Period, 1835. (Defective as to the rim.)

Height, 8 inches.

53—WEDGWOOD TEAPOT AND TRAY

Boat-shaped body with curved spout and looped handle. Covered with an ivory-white glaze and decorated on tray, teapot and cover with the Chinese "Dog Foo" in various attitudes. The rich green used in the pattern is very effective, while gold bands and a delicate leafy design on the spout make a pleasing contrast. Period, 1805.

Height, 6 inches.

Note: As Wedgwood porcelain was made but a short time early in the nineteenth century, it is now rarely found. Unlike a previously described cup and saucer, this is true soft-paste porcelain.

54—BLACK BASALTES TEAPOT

Oval form without foot. Decoration of Flaxman's "Dancing Hours" in relief. Mark: "Wedgwood." Period, 1780.

55—BLACK BASALTES VASE BY J. NEALE

A rare and beautiful urn-shaped vase decorated with garlands of bell flowers and acanthus leaves. Rudimentary handles in the form of female heads. Neale worked alone only from 1776 to 1778, so this piece must have been produced during those years. Mark: "J. Neale, Hanley."

Height, 10½ inches.

ENGLISH SOFT-PASTE PORCELAIN

By Josiah Spode, 2nd.

56—SPODE CUP AND SAUCER

Mrs. E. Levi

Decorated in the so-called Hizen colorings and gilt. Mark: "Spode" in red. Period, early nineteenth century.

57—SPODE SAUCER

N. E. Newman

All-over decoration in gold. Mark: "Spode" in red. Period, early nineteenth century.

Diameter, 5¼ inches.

58—SPODE SAUCE BOAT, COVER AND TRAY

Around the rim of each piece is a broad band of rich blue which is imposed upon an incised basket pattern. These bands are broken into panels by longitudinal and transverse borders of gilt. The white reserves are beautifully decorated with flowers painted in naturalistic colors. The gilded handles to boat and cover are in the form of conventionalized dolphins. (The tray has been mended.) Mark: "Spode," in red. Period, early nineteenth century.

Length of tray, 9¼ inches; of boat, exclusive of handles, 6 inches.

59—LARGE SPODE PLATTER

Mrs. J. F. Erickson

The wide rim of this piece is decorated in light blue, broken by sprays of flowers in white relief. In the center is a large floral design. A set similarly decorated is at the Smithsonian Institute at Washington. It is stated there that the original owner was George Washington. Mark: "Spode," in red. Period, early nineteenth century.

Length, 20 inches; width, 15¾ inches.

60—PLATE

Mrs. E. Levi

Similar to the foregoing and probably from the same set. Mark: "Spode," in red.

Diameter, 8½ inches.

61—REMARKABLE SPODE VASE

N. E. Newman.

This beautiful specimen is somewhat in the form of an inverted bell, which rests on a circular foot. The underglaze decoration is a royal blue ground, which is broken by one large and three small reserves. The blue ground is covered by a scale pattern in gold, while the reserves, lip and foot have gold borders. Within the large reserve is painted a landscape with an exotic bird in brilliant colors in the foreground. Within the small reserves are butterflies. Mark: "Spode," in red. Period, early nineteenth century.

Height, 8 1/8 inches.

(Illustrated)

62—PAIR OF SPODE PITCHERS WITH RARE DECORATION

N. E. Newman.

Globular body, cylindrical neck and conventional spout and handle. Around the body is a broad band of brown with an orange-peel surface. This band is decorated with applied designs of children at play, birds and insects, in ivory-white glaze. Mark: "Spode," in red. Period, early nineteenth century.

Height, 6 inches.

(Illustrated)



61



62



62

NO. 61—REMARKABLE SPODE VASE

NO. 62—PAIR OF SPODE PITCHERS WITH RARE DECORATION

First Afternoon

63—SET OF THREE SPODE VASES

W. Farr.

Pear-shaped bodies with cylindrical necks, wide spreading rims, circular bases and graceful handles. Decorated with many varieties of flowers and leaves in high relief in the Dresden manner, with two well-modeled birds perched among the foliage. The rims and feet are gilded. This is a very rare product of the Spode factory. The writer has never seen similar specimens. Mark: "Spode," in gilt. Period, early nineteenth century. (Slight repair to one handle.)

Height of center vase, 7 inches; of side vases, 5 inches.

(Illustrated)

WORCESTER SOFT-PASTE PORCELAIN

(Period, 1755-1775)

64—CUP AND SAUCER

Mrs. E. C. Bacon

5. Late Worcester porcelain. Black transfer decoration.

65—LARGE WORCESTER CUP AND SAUCER OF THE WALL PERIOD

F. A. Meyer

12.50 Rare decoration of drapery in green enamel and fringe in gold.

66—WORCESTER BLUE AND WHITE CUP AND SAUCER OF THE WALL PERIOD

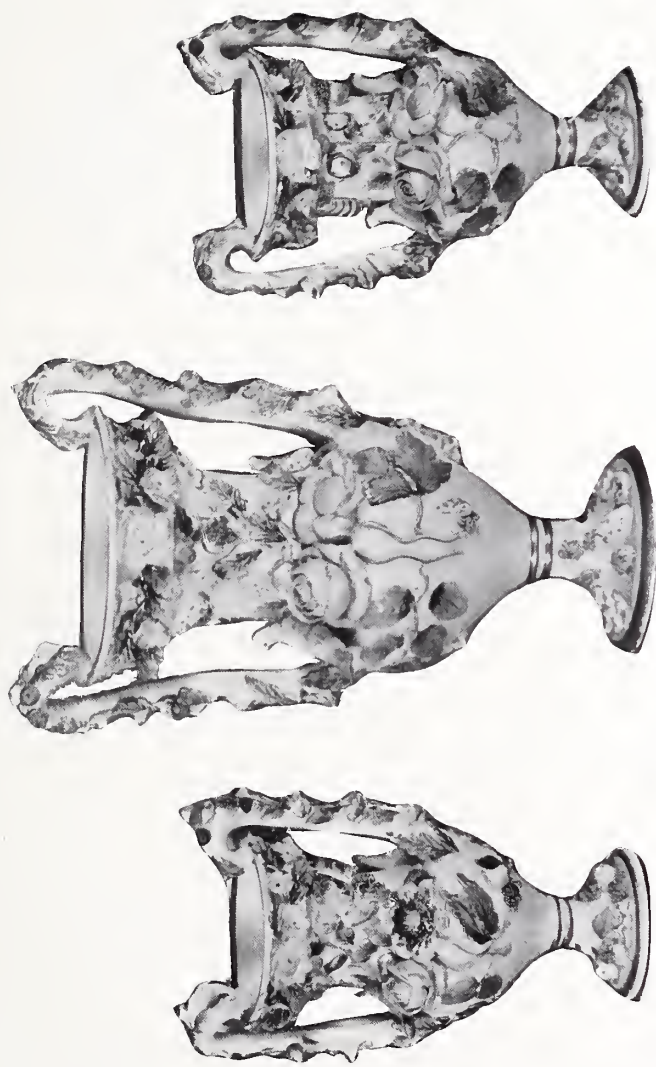
Mr. R. Johnston

22.50 Small cup without handle. Decorated with floral sprays and borders painted in underglaze blue. Crescent mark in blue.

67—PAIR WORCESTER CUPS AND SAUCERS OF THE WALL PERIOD

Louis Joseph.

40. Decorated, on a white ground, with a fish scale pattern in dark blue. In white reserves are fanciful birds and insects painted in colors. Square mark.



No. 63—SET OF THREE SPODE VASES

First Afternoon

68—WORCESTER CUP OF THE WALL PERIOD

R. Johnston

4.0 Beautifully decorated in the Chinese manner with flowers in pinks, purples and greens. A diapered border of purple surrounds the lip. A rare little specimen.

69—WORCESTER CUP OF THE WALL PERIOD

" "

15. Fluted cylindrical form, decorated with blue and gilt borders and panels of landscape, fruit and foliage. A gilded metal stand accompanies this specimen, which is worth treasuring because of its rare form of decoration. Mark: Crescent, in blue.

70—WORCESTER CUP AND SAUCER OF THE WALL PERIOD

R. Glendening

7.50 Fluted, with scalloped rims. The chief decoration consists of a broad meander border of apple-green, which in turn is bordered on the inner side with gold scrolls. The white reserves are decorated with sprays of flowers. A rare specimen. (Cup has slight repair at rim.)

71—WORCESTER CUP AND SAUCER OF THE WALL PERIOD

W. Farr

17.50 Decorated with a Japanese pattern of broad radiating bands of blue on which are chrysanthemum rosettes of white reserves on red grounds. Alternating bands of white reserves are painted with flowers. Square mark.

72—WORCESTER CREAM PITCHER OF THE WALL PERIOD

Mrs. S. A. Powell

15. Curious hexagonal shape, broken by the projecting mouth. The decoration of Chinese landscape and figure is partly carved in the paste and painted in brilliant enamel colors. Scrolled handle. A rare little bit.

73—WORCESTER CREAM PITCHER OF THE WALL PERIOD

Mrs. E. Chauncey

12.50 Decorated with Chinese figures in enamel colors. Not marked, but an indisputable piece of early Worcester.

Height, $3\frac{3}{4}$ inches.



W. Farr

74—WORCESTER LEAF-SHAPED CAKE DISH OF THE WALL PERIOD

50. Decorated on a white ground with a fish scale pattern in blue, with reserves in white, bordered by gold scrolls, in which are painted exotic birds and butterflies. Square mark in blue.

10 1/4 by 8 inches.

W. L. Fowler Jr.

75—WORCESTER BLUE AND WHITE MUG OF THE WALL PERIOD

20. Decorated with branches, flowers, etc., painted in underglaze blue. Conventional borders of blue on inside of lip. Molded ear-shaped handle. (Workman's mark. Listed in Chaffers.)

Height, 4 3/4 inches.

A. C. Funcher

76—WORCESTER TEAPOT TRAY OF THE WALL PERIOD

50
12. Chinese decoration in red, blue and greens. Square mark of the period.

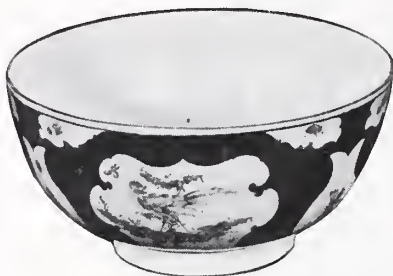
Diameter, 6 inches.

Wm. C. Lane

77—WORCESTER BLUE AND WHITE TEAPOT OF THE WALL PERIOD

50
12. Barrel-shaped, with longitudinal ribbing, looped handle and ribbed curved spout, decorated with the early Willow Pattern in blue under the glaze.

Height, 6 inches.



78



79

78—WORCESTER BOWL OF THE WALL PERIOD *W. C. Mason*

65. Decorated, on a white ground, with a fish scale pattern in dark blue, broken by reserves in white. Within these are fanciful birds and butterflies painted in colors. Square mark in blue.

Diameter, 6½ inches; height, 3 inches.

79—WORCESTER BOWL OF THE WALL PERIOD *B. J. Mason*

69. Decorated in imitation of an early Chinese piece in enamel colors of red, green and blue. The mark consists of pseudo-Chinese characters within two circles in blue.

Diameter, 6½ inches; height, 3⅛ inches.

80—WORCESTER CADDY TRAY OF THE WALL PERIOD *W. C. Mason*

27. 50 Elongated scalloped form, decorated, on a white ground, with a fish scale pattern in dark blue. White reserves are occupied by flowers painted in colors. Crescent mark in blue.

6 by 3¾ inches

First Afternoon

81—WORCESTER BLUE AND WHITE SAUCE BOAT OF THE WALL PERIOD *R. Johnston*

Raised decoration of flowers, etc., on sides, which enclose flower sprays printed in blue.

Length without handle, 7 inches; width, 3¼ inches.

82—WORCESTER SMALL PLATTER OF THE WALL PERIOD *Mrs. E. Levi.*

7.50 Finely decorated with Chinese emblems in blues, reds and greens in four divisions which surround a central conventionalized flower figure. The border is a diaper pattern, broken by reserves.

Length, 7 inches; width, 5 inches.

83—WORCESTER BLUE AND WHITE CHOCOLATE POT OF THE WALL PERIOD *R. Glendinning.*

4.50 An incised lattice design covers the whole surface, excepting about a quarter of an inch at the top, and a reserve on either side, which is enclosed by borders composed of scrolls in relief. Over this lattice a flowering vine (also in relief) falls. The spout is decorated with leaves, vines and lattice work, and the handle is scrolled. Within the reserves are trees and flowers painted in underglaze blue.

Height, 7¼ inches.

84—CHAMBERLAIN WORCESTER DESSERT SET *A. J. Smith*

80- Set comprises one large fruit dish on high foot, two rectangular cake dishes, two oval cake dishes and ten plates. All have irregular and roped edging. Each piece has a wide cream-colored border on which numerous sprays of flowers are painted in colors. A beautiful set, made about 1815. Mark: "Chamberlains," impressed.

First Afternoon

85—WORCESTER LUSTRE TEA SET

A. J. Hill.

95. Comprising teapot, sugar bowl, cream pitcher, twelve cups and ten saucers. The paste is of fine quality and although not marked was undoubtedly made at the Worcester factory about 1820. The decoration consists of a wreath of ivy about three-quarters of an inch wide, beneath a solid border at the rim, and above a line about the middle of each piece— all in pink lustre.

LIVERPOOL POTTERY

Made at the Herculaneum Factory in Liverpool, England, during the Last Years of the Eighteenth Century

86—LIVERPOOL MUG

Mrs. E. Charnsey.

- 1750 Cylindrical shape, with looped handle. Decorated with an English frigate in black transfer.

Height, 6 inches.

87—LIVERPOOL MASONIC PITCHER

J. F. Erdmann.

40. Barrel-shaped body, curved spout and loop handle. Decorated with the usual Masonic emblems in black transfer. The name of the original owner, "Solomon Clarkson," appears on the front. Period, 1800.

Height, 9¾ inches.

88—LARGE LIVERPOOL PITCHER

65. Barrel-shaped body and usual spout and handle. On one side is a black print symbolic of the success of the Colonies and the return of peace. Above the national arms in a circle (in which is the legend, "Peace, plenty and independence") rises a mounted cannon, upon which perches a large eagle, screaming his lustiest. On the opposite side is an English sloop of war in black. Period, 1790.

Height, 11 inches.



89—LIVERPOOL WASHINGTON PORTRAIT PITCHER

130. On one side is a portrait of Washington, inscribed, "He in glory, America in Tears." On the other the French frigate *L'Insurgent* striking her colors to the American frigate *Constellation*, with inscription. On the front are the arms of the United States and in oval, "A man without example, etc." On back, "Success to infant Navy of America." Period, 1800.

Height, $10\frac{1}{2}$ inches.

90—RARE MARKED LIVERPOOL PITCHER

75. In the usual form and decorated with black transfers. On one side is a "Plan of the City of Washington" upheld by two female figures. On the other side is an American merchant vessel, and in front are the national arms. Period, 1798. Mark: "Herculaneum," impressed.

Height, $9\frac{1}{2}$ inches.

ENGLISH SALT GLAZE WARE OF THE
EIGHTEENTH CENTURY

91—COLORED SALT GLAZE SAUCE BOAT *W. F. Seaman*

12.50 Boat-shaped, with curved spout and looped handle. The back and spout are paneled with sprays of flowers on a cream ground, rimmed with a red line. The sides have bunches of fruit and leaves in relief on a paneled background of dull green. (Repaired.) Period, mid-eighteenth century.

Height, 2½ inches.

(Illustrated)

92—COLORED SALT GLAZE EWER-SHAPED JUG *W. F. Seaman*

3.50 Flaring lip, pointed spout and delicate looped handle. Decorated with floral design in beautiful tones of rose, blue and green. An unusual specimen. (Repaired.) Period, mid-eighteenth century.

Height, 3½ inches.

(Illustrated)

93—COLORED SALT GLAZE MUG *R. A. Plimpton*

3.50 Cylindrical shape, with looped handle. The edge has a red wave line border. The body is decorated in a graceful floral design in rich red, green, yellow and blue. Period, mid-eighteenth century.

Height, 4 inches.

(Illustrated)

94—COLORED SALT GLAZE TEA CADDY *W. F. Seaman*

3.50 Rectangular form with chamfered corners. The cream-colored ground is decorated with landscape and sprays of conventionalized flowers in variegated colors in the Chinese manner. Period, mid-eighteenth century.

Height, 5 inches.

(Illustrated)



91



92



93



94

COLORS SALT GLAZE SAUCE BOAT, JUG, MUG AND TEA CADDY

First Afternoon

95—WHITE SALT GLAZE BUTTER BOAT AND TRAY

W. W. Seaman Aq. 1.

10. Oval in form, the bowl with straight handles. Covered with a basket and scroll design impressed in the paste. Period, mid-eighteenth century.

Tray: Length, 6 inches; width, 5 inches.

Boat: Length, 4 inches; height, 2 inches.

96—COLORED SALT GLAZE TEAPOT

" " " "

22. 96 Globular body with rustic handle and spout. Delicate scattered sprays of flowers in realistic colors decorate the body and cover. Period, mid-eighteenth century.

Height, 4½ inches.

97—COLORED SALT GLAZE TEAPOT

" " " "

22. 97 Globular body with graceful curved spout and looped handle. The body is decorated in soft enamel tones, on one side with a basket containing a conventionalized bouquet of flowers, on the other with a rose bush and tree. The spout is finely reeded and further ornamented with sprays of flowers in relief. Has silver cover. Period, mid-eighteenth century.

Height, 4 inches.

98—SALT GLAZE LOVING CUP OF SCRATCH BLUE TYPE

7/20 1812

30. Inverted bell-shaped body with looped handles and circular foot. The body is decorated on both sides with the letters "H. H.," surrounded by a conventionalized flower scroll. Period, mid-eighteenth century.

Height, 5½ inches.

First Afternoon

99—WHITE SALT GLAZE BUTTER BOAT AND COVER

W. C. Throckmorton
Oblong body, with straight handles. Covered with a basket and scroll design impressed in the paste. The cover is further decorated with perforated squares and is surmounted by the figure of a cow. Period, mid-eighteenth century.

Length, 5 inches; extreme height, 3½ inches.

100—WHITE SALT GLAZE SAUCE BOAT

W. E. Chauncey
Boat-shaped, with round spout and looped handle. A basket and scroll design is impressed in the paste. Period, mid-eighteenth century.

Length, 6½ inches; height, 2½ inches.

LOWESTOFT PORCELAIN

101—LOWESTOFT TEACUP AND SAUCER

J. A. Trappes
3. Floral decoration. Eighteenth century.

102—LOWESTOFT TEACUP AND SAUCER

A. B. Bradley
6. A wide blue band encircles the rims on the inner sides, while a wreath and bouquet ornaments the cup on one side and the saucer in the center. Eighteenth century.

103—LOWESTOFT COVERED CUSTARD CUP

W. E. J. Bacon
8. Pineapple-shaped, and body and cover decorated with an incised pattern intended to resemble the skin of the pineapple. The sides have floral sprays in gilt and the top and the cover are handsomely bordered in gilt.

104—LOWESTOFT CUP AND SAUCER

W. E. J. Bacon
11. Decorated with landscapes in medallions, and with borders and festoons, in the European manner; all in a peculiar grayish blue and gold.

First Afternoon

105—LOWESTOFT TEAPOT AND COVER

12. Decoration in grayish black of Chinese subject of uncertain character. Eighteenth century. *Height, 4½ inches.*

106—LOWESTOFT SMALL LADLE

45. The inside of the bowl has a blue band at top, while at the bottom is a decorated shield in blue and gold containing initials. Eighteenth century. *Length, 7½ inches.*

107—LOWESTOFT HELMET PITCHER AND TRAY

60. Floral decoration in pink. Rustic handle. Eighteenth century. *Height of pitcher, 5½ inches.*



108—LOWESTOFT ARMORIAL TEAPOT

37.50 Globular body, loop handle and straight spout. Around the top is a border of bamboo, broken by bouquets of flowers. On each side are the arms and crest of the Lancaster and Gower families, done in enamels and gilt. The cover is decorated with a border similar to the one on the body. A beautiful specimen. Eighteenth century.

Height to knob of cover, 6 inches.

109—LOWESTOFT ARMORIAL CUP

From the same set as the foregoing and similarly decorated. Eighteenth century.

110—LOWESTOFT ARMORIAL SUGAR BOWL

The heraldic device appears on two sides and is painted in enamel colors. The top and bowl have wide borders of roses and vines in the form of garlands. Eighteenth century.

Height, 5½ inches.

111—LOWESTOFT PLATE OF EUROPEAN FORM

Profuse floral decorations of English character. Eighteenth century.

Diameter, 10¼ inches.



112—REMARKABLE LOWESTOFT EWER

The body is of tall helmet form and rests upon a bell-shaped foot. The outer and inner edges of the lip have broad borders of intricate design combining wave and floral motives in greens, reds, gilt, etc. The body is profusely decorated with a variety of flowers, notably a large chrysanthemum, in beautiful shades of red, pinks and greens. Running from the top of the base, well up the sides of the body are chrysanthemum petals, partly in high relief and enamelled in deep rose. The foot is decorated with floral sprays and gilt borders. Altogether a rare example. Eighteenth century.

Height, 9¼ inches.

First Afternoon

113—EARLY LOWESTOFT TEAPOT

Miss E. Stewart

50 Globular body with floral decoration. Eighteenth century.

12.

Height, 9¼ inches.



H. L. Fowler Jr

114—LOWESTOFT MASONIC BARREL-SHAPED PITCHER

150. This remarkable piece is profusely decorated with Masonic emblems in gold and colors. At the front is a large medallion containing the figure of a woman leaning against a monument and holding in her hands emblems in miniature. Above the medallion appear the names of the original owners, M. and P. Dungan. There are conventional borders at top and bottom. The intertwined handle is decorated with flowers and foliage where it meets the body of jug. Eighteenth century.

Height, 10 inches.

115—PAIR OF RARE LOWESTOFT MARRIAGE PLATES

60. The center of each plate is occupied by two oval medallions connected by a blue ribbon tied in bowknots and suspended from a ring. One medallion encloses two sets of initials intertwined and surmounted by a coronet. The other is occupied by a heart in red, pierced by two gilt arrows, together with a similar coronet. The rims of the plates are decorated with ribbon borders in rose and green, from which depend garlands of roses. Eighteenth century.

Diameter, 9¾ inches.

116—PART OF LOWESTOFT TEA SET

40. Teapot cover and tray, tea caddy and cover, water jug and cover, three coffee-cups, two teacups and three saucers—fifteen pieces in all, counting covers. Slight floral decoration and conventional borders. Eighteenth century.

CHINESE PORCELAINS WITH EUROPEAN CHARACTERISTICS

117—CHINESE TEAPOT AND SUGAR BOWL

25. The hundred butterfly design. Period, about 1820.

118—TEA SET OF CH'EN-LUNG PORCELAIN

80. This set is in the conventional English form of the period and was undoubtedly designed in that country. The decoration is Chinese, however, in form and character, consisting of figures in beautiful enamel colors and gilding. The porcelain is very fine and thin, particularly the cups and bowls. There are twenty-three pieces in all, counting covers, as follows: Teapot, cover and tray, cream or water pitcher, cover and tray, tea caddy and cover, one covered bowl, one bowl without cover and six cups and saucers. Period, about 1770.

119—PAIR OF OLD NANKIN COVERED DISHES

50. Willow pattern in blue. Intertwined handles at either end, and knob to cover in form of artichoke. Nineteenth century.

Length, 12½ inches.

EIGHTEENTH CENTURY ENGLISH POTTERY OF
THE WHIELDON SCHOOL

120—WHIELDON FIGURE OF A BEAR

Mrs. J. Bell

1250 Standing on a grassy mound. Covered with a gray glaze.
Period, 1790.

121—WHIELDON FIGURE

Mrs. G. Lord.

15. Bird, resting on a stump. Green and white glazes. Period,
1760.

122—WHIELDON FIGURE OF A BOY

Mrs. E. Chauncey.

1250 Carrying bird's nest and leaning against a stump. Blue and
yellow glazes. Period, 1760.

123—WHIELDON FIGURE OF A BOY

" " "

10. Seated on a stump and leaning against a barrel. Brown,
white and green glazes. Period, 1770.

124—WHIELDON FIGURE OF A BOY

W. S. Wilkinson

450 Standing and leaning against a stump. Green, brown, tan
and white. Period, 1770.

125—WHIELDON FIGURE OF A FOX

Mrs. E. Chauncey.

10. Seated on a rock. Brown and white glazes. Period, 1760.

126—WHIELDON FIGURE OF A MONKEY

" " "

10. Covered with a tan glaze. Period, 1780.

127—WHIELDON STATUETTE

Mrs. R. Whitney.

20. Horse on stand. Decorated in mottled brownish glaze. Late
period, 1800.

128—WHIELDON TORTOISE-SHELL MUG

Mrs. J. Bell.

750 Cylindrical form with flaring rim and looped handle. Cov-
ered with a mottled tan and brown glaze. Period, 1775.

Height, 2½ inches.

First Afternoon

129—PAIR SMALL WHIELDON TORTOISE-SHELL CUPS AND SAUCERS *Mrs. E. Chauncy.*

15. Covered with a mottled tan and brown glaze with splashes of green on both cup and saucer. Period, 1770.

130—WHIELDON TORTOISE-SHELL BOWL " " "

12.50 Covered with a mottled brown and yellow glaze with occasional splashes of green glaze. Period, 1775.

Diameter, $4\frac{1}{2}$ inches.



131—EARLY WHIELDON TEAPOT *Mrs. J. Bell.*

80. Globular body, embossed curved spout and loop handle. Of typical Whieldon paste, but decorated with a pastoral scene on one side and clandestine lovers on the other, both in black transfer. The engraving is remarkably well done; much superior to the sketchy designs found on later pieces. It is interesting to note that the chairs upon which two of the figures are seated are of Queen Anne design. Period, 1760.

Height, 5 inches.

132—WHIELDON CAULIFLOWER CREAM JUG *Mrs. Guedicke.*

12.50 Pear-shaped body and looped handle. Period, 1775. (Spout repaired.)

Height, 5 inches.



133—WHIELDON TEAPOT

W. W. Seaman Agt.

Body in the form of an inverted pear; covered with a cream glaze and decorated in relief and colors to represent a basket holding fruit, melons, foliage, etc., in great profusion. The same motive appears on the lid. The curved spout has a leaf design at the base. A beautiful and practically perfect specimen. Period, 1775.

Height, 5 inches.

134—SMALL WHIELDON TEAPOT

Mrs. E. Chauncey.

Globular body with looped handle covered with a creamy glaze and decorated with splashes of green, brown and gray. Period, 1785.

Height, 4 inches.

135—WHIELDON CREAM JUG

W. W. Seaman Agt.

Pear-shaped body with a cream glaze. A basket-work design surrounds the lower section, and from this, in panels, spring fruits and foliage in high relief, colored in greens, browns and yellow. (The loop handle is a restoration.) Period, 1775.

Height, 4½ inches.

136—WHIELDON TEA CADDY

" " " "

Rectangular form, with decoration similar to the preceding. Period, 1775.

Height, 4½ inches.



Mrs. A. P. Fitch

137—WHIELDON CAULIFLOWER TEAPOT

32. 50 Globular body, curved spout and loop handle. Fine glaze and modeling. Period, 1775.

Height, 4 inches.

Mrs. R. Leidenbury

138—WHIELDON "PINEAPPLE" TEAPOT

30. Globular body, curved spout and loop handle. The body is covered with a cage-like design, broken by panels on either side in which is a large pineapple plant and fruit rising from a basket, all in relief and decorated in green, brown and cream colors. Period, 1770.

Height, 4½ inches.

Louis Green

139—WHIELDON TORTOISE-SHELL TEAPOT

35. Early globular form with rustic handle and spout; covered with a mottled brown glaze. An applied decoration of a figure surrounded by vines and fruit appears on either side. Period, 1770. (Spout repaired.)

Height, 5¼ inches.

Miss E. Stewart

140—WHIELDON EARLY COMBED WARE MUG

10. Cylindrical form with loop handles. Decorated with a marbled glaze in tan, brown and black. Period, 1760.

Height, 5 inches.

First Afternoon

141—WHIELDON TORTOISE-SHELL MUG

Mrs. A. Schever.

17.50 Cylindrical form with looped handle. Covered with a tan glaze. The body is decorated with a rich brown glaze mottled with black, on which are applied three conventionalized daisies in a green glaze. Period, 1780.

Height, 6¼ inches.

142—WHIELDON TORTOISE-SHELL TEAPOT

Miss E. Stewart.

27.50 Flattened globular body, rustic spout and handle and paw feet. The cream-colored glaze is covered by a mottling in brown. A vine and fruit design in relief further decorates the body and cover. Period, 1780.

Height, 5½ inches.

143—WHIELDON TORTOISE-SHELL TEAPOT

17.50 Globular body, curved spout and rustic handle. Mottled with brown on a cream glaze, with occasional splashes of green. Period, 1750.

Height, 5½ inches.

144—WHIELDON HEXAGONAL TEAPOT

Gas. Curran.

42.50 The six panels have Chinese scenes in relief, decorated with colored glazes with green predominating. The handle is scrolled. The cover has a grotesque finial. Period, 1770.

Height, 6½ inches.

145—LARGE WHIELDON TORTOISE-SHELL CREAM PITCHER

Miss E. Stewart.

37.50 Bulbous body, cylindrical neck, pointed spout and rustic handle. Rests on three paw feet. The jug is covered with a mottled tan and brown glaze with splashes of green. A curious scroll design is impressed in the paste and further ornaments the body. Period, 1770.

Height, 6½ inches.



146—WHIELDON CAULIFLOWER CHOCOLATE POT

C. D. Plimpton

35. Tall pear-shaped body, long curved spout and rustic handle. The coloring is particularly fine. Very rare in this form. Period, 1775. (Finial of cover has been restored.)

Height to top of cover, 9 inches.

147—WHIELDON TORTOISE-SHELL SAUCE BOAT

Mrs. A. P. Fitch

12. 50 Boat-shaped with round spout and looped handle. The body is paneled and decorated with a mottled glaze in yellow, tan, brown and rich green. Period, 1780.

Extreme length, 7¾ inches.

148—WHIELDON TORTOISE-SHELL PLATE

J. J. Fox

7. 50 Moulded basket and diaper patterns on scalloped rim. Mottled in greens and brown. Period, 1780.

Diameter, 7½ inches.



149—WHIELDON TORTOISE-SHELL PLATTER

Mrs. S. A. Powell

70. A very rare example of early Whieldon. The clouded effects of soft grays, green and yellows are here so skillfully blended that the effect is remarkably beautiful. Its form is an irregular oval, the rim having a rather elaborate roped edge. Period, 1760. (Repaired, as may be seen.) (Mounted in a Shadow box.)

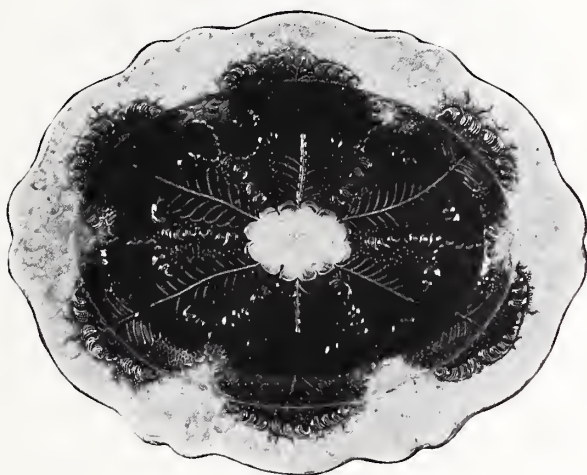
Length, 18 inches; breadth, 13½ inches.

150—WHIELDON TORTOISE-SHELL PLATE

J. C. Newman.

50. Conventional form, decorated on a cream glaze with a mottling in light brown and green. Period, 1775.

Diameter, 9½ inches.



N. A. Plimpton
151—WHIELDON CAULIFLOWER PLATTER

55. Oval form and scalloped and beaded rim with conventional decoration in cream and dark green. This specimen is unique in the writer's experience. Period, 1775. (Mounted in a shadow box.)

Length, 14 inches; breadth, 11 inches.

N. Plimpton
152—SHALLOW WHIELDON TORTOISE-SHELL BOWL

5. Cream glaze with brown mottling and three large splashes of green, gray and yellow. Period, 1770.

Diameter, 7 inches; height, 2 inches.



153—WHIELDON SHELL-SHAPED AGATE TEAPOT *W. J. Younison.*

Body composed of two scallop shells; curved dragon spout, dolphin handle and cover surmounted by a lion in the Chinese manner. The variegated coloring is typical, being in soft grays, blues, browns and tans. A perfect specimen of this early type. Period, 1760.

Height to top of cover, 5 inches.

154—WHIELDON TORTOISE-SHELL PLATE *W. J. Younison.*

7.50 Cream glaze, mottled with grays, browns and green. Period, 1770.

Diameter, 9 inches.

155—WHIELDON TORTOISE-SHELL PLATE *H. E. Newman.*

7.25 Usual form, with cream glaze mottled with brown, green and blue. In splashing the back of the rim with the brown pigment the decorator amused himself by outlining his name (probably) and occupation. These seem to read "G. Cain" "Potter." Across the center of the back is a still more indistinct name, which a vivid imagination might translate into "Whieldon." Period, 1775.

Diameter, 9 inches.

156—WHIELDON TORTOISE-SHELL PLATE *W. J. Younison.*

1/2 63 Diapered border and scalloped rim, greenish gray with irregular reserves of cream color. Period, 1780.

Diameter, 9 inches.



157—RARE WHIELDON TORTOISE-SHELL TUREEN

L. Joseph.

130. Oval form, on three feet, each composed of a lion's head and foot. The body and lid are covered by a moulded basket and diaper pattern. The handles are in the form of vines finished by large leaves in relief. The exterior is covered by a beautifully blended mottling of early colored glazes in greens, grays and browns. The interior has the cream-colored glaze of the period. An early and possibly unique specimen. Period, 1765.

Length, $11\frac{1}{2}$ inches; width, $8\frac{1}{2}$ inches; height, 9 inches.

158—PAIR MANTEL ORNAMENTS

Mrs. B. D. Titchfield.

20. Whieldon style. Three children rest on a flowery bank, each blowing a trumpet. The whole rests a high foot. (Damaged.)

Height, $6\frac{1}{2}$ inches.

159—RALPH WOOD, JR., FIGURE

Louis Joseph.

- 50
12. Seated figure of a cobbler mending a shoe, resting on a square base. Colored purple, gray and black. Period, 1780.

First Afternoon

160—STATUETTE BY RALPH WOOD

A. Engel

100. Subject: "The Lost Sheep." Decorated in the beautiful colored glazes of the early period. The coat is ivory in color, the waistcoat is yellow, the breeches gray and the hat and shoes brown. The rococo base is colored green and greenish gray. The sheep is white. Period, 1760.

Height, 8½ inches.

161—RALPH WOOD FIGURE OF BRITANNIA

" 10

105. Conventional helmeted and mailed figure of a woman in flowing robes. The colored glazes are here used as in all early specimens. The robe is light blue, faced with green. In the left hand is a mask. The well-modelled owl in light brown perches on a rococo base. The right hand is extended to support a trident, which is missing. (Slight repair to fingers of right hand.) Period, 1760.

Height, 12 inches.

162—RALPH WOOD, JR., TOBY JUG

- C. F.

175. Finely modelled seated figure of a man, in eighteenth century costume, holding a jug. The coat is a beautiful shade of blue, the breeches and waistcoat yellow and the hat brown. The mottled base has the word "Toby" painted on the front, an exceedingly rare feature. The color and glaze are of the early period. For color and character this piece is practically unique. (Slight repair to hat.) Period, 1780.

Height, 9½ inches.

163—RALPH WOOD, JR., STATUETTE OF DR. FRANKLIN

L. L. L.

105. The figure is posed in oratorical position standing with one hand outstretched and the other clasping a book. The coat is covered with a rich blue glaze, the breeches have a yellow ground with a gold sprig pattern. White stockings, black shoes and a white cloak lined with a deep rose, thrown over the shoulders, complete the costume. A pedestal marked "Dr. Franklin" supports the figure. Early colors and glaze. Period, 1785. (Slight repair to hand.)

Extreme height, 13½ inches.



160



162



163



161

STATUETTES AND PITCHER BY RALPH WOOD

First Afternoon

164—RALPH WOOD STATUETTE

A. Engle

22.50 Subject: "The Lost Sheep." Another example of precisely the same model as No. 160. In this case the coat is greenish gray, the waistcoat white and breeches green. Otherwise the coloring is similar to the above. (The base has been repaired.) Period, 1760.

165—RALPH WOOD STATUETTE

" "

30. Subject: "The Lost Coin." This is of the same series as the foregoing examples. The coloring here is mostly a beautiful green, with white, yellow and gray. (The left arm is restored.) Period, 1760.

166—RALPH WOOD FIGURE OF A RAM

R. L. Fowler Jr.

25. Lying on a grassy mound. Covered with a mottled white, green and yellow glaze. Period, 1770.

EARLY AMERICAN POTTERY

167—SMALL HOUND-HANDLED PITCHER

Geo. L. Martin

50 Pear-shaped body, indented rim, round spout. Deep yellow glaze splashed with dark green. Decorated in relief with frightened deer pursued by a dog. Probably Bennington. Period, about 1845.

Height, 5 inches.

168—POTTERY FRUIT DISH

7 in.

5. Covered with a rich yellow glaze and ornamented with sprays of acorns and flowers in relief. Period, about 1840.

9 inches by 7½ inches.

169—BENNINGTON BOTTLE

Mrs. C. W. Bond

In the form of a man wearing a cape-like coat with large hat, and carrying a mug. Covered with a mottled brown and tan glaze. Period, 1847.

Height, 10½ inches.



170—LARGE JERSEY CITY POTTERY PITCHER

J. J. Fox.

45. Bulbous body, cylindrical neck, curved spout and looped handle. Covered with a very thin ivory glaze. Around the body is a hunting scene with trees, dogs, horses and men, in relief. On the foot is impressed, "Henderson's Flint Stone Ware Factory, Jersey City." Period, about 1820. Very rare.

Height, 7¾ inches.

171—AMERICAN WHITE PORCELAIN PITCHER

Mrs. C. S. S. S.

15. Uneven cylindrical body with merely a suggestion of a neck, the broad spout and looped handle rising high above the rim. The body is completely covered with a moulded decoration of ripening corn. This pitcher and the following number were made at the Jersey City Pottery Company, about 1845. The paste has a very soft appearance, but is found to be quite hard when tested with a file. The crackled glaze is ivory white, of beautiful texture.

Height, 9 inches.

172—AMERICAN WHITE PORCELAIN PITCHER

Mrs. E. M. S.

15. In the same pattern as the preceding number, but of slightly smaller size. Period, 1845.

Height, 8½ inches.

173—PAIR OF BENNINGTON DOGS

Acc. "Right and Left," in the usual form of a partly clipped poodle. Yellow glaze, mottled with brown. (One has been repaired.) Period, 1847.

(Illustrated)



No. 173—PAIR OF BENNINGTON DOGS

First Afternoon

174—PAIR OF UNIQUE WHITE GLAZED DOGS

80. "Right and Left," in the form of a partly clipped poodle. The model and glaze are Bennington. They were made from the Bennington moulds, after the closing of that factory, by a Bennington potter by the name of Dow, from whose family they were purchased. Period, 1859.

(Illustrated)

STAFFORDSHIRE LUSTRE WARE OF THE EARLY NINETEENTH CENTURY

175—STAFFORDSHIRE CANARY AND COPPER LUSTRE GIFT CUP

0. The inscription, in a wreath-like pattern, decorates the cup. Period, early nineteenth century.

Height, $2\frac{1}{4}$ inches.

176—STAFFORDSHIRE SILVER LUSTRE MUG

13. Flaring rim and base and looped handle. Period, early nineteenth century.

Height, 4 inches.

177—PAIR OF STAFFORDSHIRE LUSTRE MUGS

0. The straight, flaring body has a broad blue band upon which is sketched a floral pattern in lustre. Period, early nineteenth century.

Height, 4 inches.

178—STAFFORDSHIRE SILVER LUSTRE CREAM PITCHER

12. Oblong body, round spout and angular handle. On the body is a reeded pattern in relief. Period, early nineteenth century.

Height, 4 inches.

179—STAFFORDSHIRE SUGAR BOWL

7. Silver lustre. The cover and body are decorated with a reeded pattern. (Cracked.) Period, early nineteenth century.

Height, $4\frac{1}{2}$ inches.



No. 174—PAIR OF UNIQUE WHITE GLAZED DOGS

First Afternoon

180—STAFFORDSHIRE SILVER RESIST PITCHER

T. M. J. F. Erdmann.

Pear-shaped body, curved spout and conventional handle. On each side is a panel of white ground in which is printed a landscape in sepia. The remainder of the body is decorated in floral forms. Period, early nineteenth century.

Height, 4½ inches.

(Illustrated)

181—STAFFORDSHIRE SILVER RESIST LUSTRE PITCHER

A. V. Stout.

55. Pear-shaped, paneled body, with irregular cylindrical neck, curved spout and angular handle. The entire groundwork is of silver lustre. On the neck is a garland of roses and leaves in white relief, below which is a beading of lustre. The body is finely reeded except where circular panels on front, back and sides are introduced. These contain a conventionalized chrysanthemum in white reserve. Period, early nineteenth century.

Height, 4½ inches.

(Illustrated)

182—STAFFORDSHIRE SILVER RESIST LUSTRE LOVING CUP

J. J. Fox.

90. Inverted bell-shaped body with graceful looped handles; body on delicate circular foot. The body is decorated in silver resist with a conventionalized floral design on a fish scale background. The foot has a silver band and vine of the white reserve. A charming example, in fine condition. Period, early nineteenth century.

Height, 4¾ inches.

(Illustrated)

183—PAIR STAFFORDSHIRE SILVER RESIST LUSTRE PITCHERS

W. B. Pearce.

10. Flattened pear-shaped body with rounded spout and straight looped handle. Decorated in relief with carved flutings, a mask on either side in colors and silver resist festoons, rosettes and leaves. Period, early nineteenth century.

Height, 5 inches.

(Illustrated)



181



180



182



183

STAFFORDSHIRE SILVER RESIST LUSTRE PITCHERS AND LOVING CUP



184—REMARKABLE STAFFORDSHIRE PINK LUSTRE PITCHER

Flattened pear-shaped body, short oval neck and curved handle. The body is practically covered with an apple-green glaze, broken, however, by white reserves which take the form of a garland of leaves and grapes

at the neck and landscapes with setter and pointer dogs, all in relief. These reliefs are partly decorated in pink and purple lustre and partly left white. There is a narrow moulded border at rim which is decorated with pink lustre, as is the handle. In the writer's experience this example is unique. Period, early nineteenth century.

Height, $4\frac{3}{4}$ inches.

185—STAFFORDSHIRE GOLD LUSTRE PITCHER

Low bulbous body, cylindrical neck, round spout and looped handle. Body of the jug is ornamented in applied relief designs in white. Period, early nineteenth century.

Height, $4\frac{1}{2}$ inches.

186—STAFFORDSHIRE COPPER RESIST LUSTRE GOBLET

Bulbous bowl on high balustered foot. A vertical reeding covers the lower part of the bowl and a band of pink resist with vines and tendrils decorates the top portion. Period, early nineteenth century.

Height, $4\frac{1}{4}$ inches.

187—STAFFORDSHIRE COPPER LUSTRE GOBLET

Pear-shaped bowl on high foot. The body of the bowl is covered with a greenish-gray glaze, on which are applied designs in bright colors. Period, early nineteenth century.

Height, $4\frac{1}{2}$ inches.

188—STAFFORDSHIRE

PINK

LUSTRE PITCHER

55.

Inverted pear-shaped body, cylindrical neck and curved handle. The neck is decorated with a wide key pattern in lustre while the body is practically covered with landscapes in lustre. The use of the key pattern in the decoration of this ware was very infrequent. Period, early nineteenth century.



Height, 5 inches.

189—STAFFORDSHIRE SILVER RESIST LUSTRE PITCHER

25.

Pear-shaped body, with rounded spout and straight looped handle. Decorated, in silver resist, with detached trefoil leaves and scroll. Period, early nineteenth century.

Height, 5 inches.

190—STAFFORDSHIRE SILVER LUSTRE GOBLET

10.

Cylindrical bowl on high foot. Period, early nineteenth century.

Height, 5¼ inches.

191—STAFFORDSHIRE PINK RESIST LUSTRE PITCHER

50.

Pear-shaped, with rounded spout and looped handle. Decorated, in pink resist, with leaves and flowers. Period, early nineteenth century.

Height, 5 inches.



192—STAFFORDSHIRE SILVER

RESIST JUG

Flattened bulbous body, curved spout and looped handle. The body is divided into convex and concave panels, the former having bold flutings, which run into narrower flutings at the bottom. Grape-vines and fruits in

relief decorate the neck and fall into the concave panels. The reliefs are in white glaze and the background is in silver. Very rare. Period, early nineteenth century.

Height, $5\frac{1}{2}$ inches.

193—PAIR OF STAFFORDSHIRE GOLD LUSTRE PITCHERS

Vase shape, with a band of yellow about the body and a smaller one about the neck. These bands have painted upon them conventionalized leaves in lustre, which on this ground of course becomes pink. The lustre is very fine and even. Period, early nineteenth century. (One handle slightly repaired.)

Height, $5\frac{1}{2}$ inches.

194—STAFFORDSHIRE GOLD RESIST LUSTRE PITCHER

Short, bulbous body, cylindrical neck, curved spout and looped handle. The white glaze is practically covered with the gold lustre. Around the neck is a vine with grapes and leaves in white relief. The body is decorated with Wedgwood groups in white relief. Period, early nineteenth century.

Height, $5\frac{1}{2}$ inches.

195—STAFFORDSHIRE LUSTRE

POTTERY PITCHER

70.

Pear-shaped, with elongated cylindrical neck, curved spout and angular handle. Invested with a white glaze. The rim is decorated with a purple lustre edge, below which is a garland of grapes and leaves in purple lustre, and green. On one side are three ships in relief in pink lustre, placed on a green band to suggest the sea. The reverse side has, in relief, children at play with a ram. Ship decoration on this ware is very rare. Period, early nineteenth century.



Height, $5\frac{1}{4}$ inches.

196—STAFFORDSHIRE PURPLE LUSTRE PITCHER

55.

Oval, pear-shaped body with cylindrical neck, curved spout and looped handle. Invested with a white glaze and decorated, in colors and purple lustre, in relief, with a hunting subject of men and dogs and with a band of vine leaves and grapes. Period, early nineteenth century.

Height, $5\frac{1}{2}$ inches.

197—STAFFORDSHIRE CORAL RESIST PITCHER

65.

Globular body, cylindrical neck, round spout and angular handle. A broad coral band decorates the body. On this, in resist, is the figure of a bird in a tree. Period, early nineteenth century.

Height, $5\frac{1}{2}$ inches.



198—STAFFORDSHIRE PINK LUSTRE PITCHER

35. Oval, pear-shaped body, curved spout and looped handle; covered with a brownish glaze. Panels are used to decorate the body. On the sides are houses sketched impressionistically in the pink lustre. The other two panels contain floral sprays with the flutings covered by pink lustre. Around the neck are garlands of flowers and leaves in pink lustre and apple green. Period, early nineteenth century.

Dr. G. Seaman Agt.

199—STAFFORDSHIRE PINK LUSTRE PITCHER

Practically the same as the foregoing number and very likely from the same mould. In this example, however, the decoration is wholly in lustre, the green having been omitted. Period, early nineteenth century.

Mrs. Geo B. Ashart

Height, 5½ inches.

200—STAFFORDSHIRE TOBACCO JAR

17. 50 Cylindrical-shaped, with flaring foot and cover. Gray pottery decorated with silver lustre design in relief. Period, early nineteenth century.

J. Stiles

Height, 5½ inches.

201—STAFFORDSHIRE SILVER RESIST PITCHER

55. Pear-shaped body, curved spout and conventional handle. Decorated on a white ground with birds and foliage in silver resist. Period, early nineteenth century.

Miss E. Stewart

Height, 5½ inches.



202—STAFFORDSHIRE PINK LUSTRE PITCHER

130. Oval, pear-shaped body with cylindrical neck, curved spout and looped handle. Invested with a white glaze and decorated, in relief, with a band of basket-work, a band of oak leaves and tendrils in purple lustre, and with a fox-hunting scene with huntsmen, horses, hounds and trees in green, pink and purple lustre. A perfect example of this rare type. Period, early nineteenth century.

J. C. J.
Height, 6 inches.

203—PAIR OF STAFFORDSHIRE COPPER LUSTRE PITCHERS

45. Pear-shaped body with cylindrical neck, curved spout and looped handle. A band of pink decorates the body. On this band is painted a lacy design in the copper lustre. Beautiful in color and glaze. Period, early nineteenth century.

L. W. S.
Height, 5½ inches.

204—STAFFORDSHIRE COPPER LUSTRE PITCHER

15. Pear-shaped body with lustre neck, spout and handle. The decoration is in lustre stencilled on a blue ground. Of beautiful glaze and color. Period, early nineteenth century.

W. C. W.
Height, 5¾ inches.



205—*Jas. Lurran.* STAFFORDSHIRE PURPLE
50. LUSTRE PITCHER

Pear-shaped body with cylindrical neck, curved spout and straight looped handle. Invested with a white glaze and decorated, as to the rim, with a band of leaves, in relief and purple lustre, and as to the body, with a group of vine leaves, grapes and tendrils in purple lustre.

For softness of texture and lightness coupled with a very rare form of decoration, this example is practically unique. Period, early nineteenth century.

Height, 6½ inches.

206—*A. S. Gill.* STAFFORDSHIRE LUSTRE POTTERY PITCHER

25. Paneled body with elongated cylindrical neck, curved spout and looped handle. Invested with a white glaze. The rim is decorated with a purple lustre edge, and on the neck are garlands of leaves and grapes in red, green and purple lustre. On the sides of the body are cottages painted in pink lustre. Period, early nineteenth century.

Height, 6 inches.

207—*Miss E. Stewart.* STAFFORDSHIRE COPPER LUSTRE PITCHER

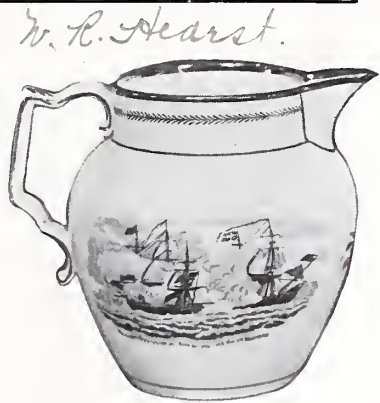
20. Pear-shaped body, cylindrical neck, curved spout and looped handle. The copper lustre covers the neck inside and out as well as the foot. A band of rich deep blue forms the body, and on this are printed rural scenes of figures and trees in reddish brown. Period, early nineteenth century.

Height, 6 inches.

208—RARE STAFFORDSHIRE
PITCHER

80.

Bulbous body, with cylindrical neck and usual form of handle and spout. On one side is a finely engraved transfer in black of a naval engagement, entitled, "The Constitution in close action with the Guerriere." On the reverse is another battle scene, entitled, "Second view of Com. Perry's Victory." Under each engraving is the inscription: "Bentley, Wear & Bourne, Engravers and Printers, Shelton, Staffordshire." There are borders of pink lustre at neck, foot and handle. Probably a unique specimen. Period, early nineteenth century. (Small chip repaired.)



Height, $7\frac{3}{4}$ inches.

209—STAFFORDSHIRE LUSTRE POTTERY PITCHER

Mrs. G. A. Storck.

— 0.

Pear-shaped, with elongated cylindrical neck, curved spout and looped handle. Invested with a white glaze. The rim is ornamented with a purple lustre band. The body is entirely covered with a decoration of vines in relief in purple lustre and green enamel. Period, early nineteenth century.

Height, $6\frac{1}{2}$ inches.

210—TWO OF A SET OF STAFFORDSHIRE PURPLE LUSTRE PITCHERS

Mrs. J. F. Edmanson.

00.

Oval, pear-shaped body with curved spout and looped handle. Invested with a white glaze and decorated, in relief, with bands of C-scrolls and imbrications, and with Teniers groups of peasants carousing; all painted with purple lustre. Period, early nineteenth century.

Heights, $6\frac{1}{4}$ and $5\frac{3}{4}$ inches.

First Afternoon

211—STAFFORDSHIRE COPPER LUSTRE "CORNWALLIS" PITCHER *C. Kaufman*

32.5
Bulbous body, flaring neck, curved spout and looped handle. Around the body is a broad band of canary yellow, broken by reserves in white, in one of which is a black print of Cornwallis surrendering his sword at Yorktown. On the opposite side is a portrait of Lafayette. Period, early nineteenth century.

Height, 6 inches.

212—STAFFORDSHIRE COPPER LUSTRE PITCHER *F. Lord*

20.
Body with flaring, straight sides, cylindrical neck, curved spout and angular handle. The copper lustre covers the shoulder, neck and spout, inside and out. Around the body is a broad yellow band, on which are two printed Swiss scenes in delicate colors. Period, early nineteenth century.

Height, 6½ inches.

213—PAIR OF STAFFORDSHIRE COPPER LUSTRE PITCHERS *L. J. Bell*

55.
Vase-shaped, with angular handles. About the body runs a canary colored band, with large reserves in white on either side, in which are prints of mother and child in rose, brown, blue and green. Within a small reserve in front is a bunch of fruit. (One handle has been repaired.) Period, early nineteenth century.

Height, 6⅝ inches.

214—STAFFORDSHIRE COPPER LUSTRE PITCHER *Mrs. J. Bell*

50
22.
Body with flaring straight sides, cylindrical neck, curved spout and angular handle. The body is practically covered with a broad apple-green band, in which large reserves in white enclose the figures of a woman and child in Directoire costumes of old rose and yellow. Not a rare shape nor are the decorations unusual, but the apple-green applied to this type is unique in the writer's experience. Period, early nineteenth century.

Height, 6½ inches.

215—STAFFORDSHIRE PINK LUSTRE BOWL *Miss C. Mack*

40.
Invested with a white glaze and painted on the outside with trees and houses in a beautiful pink lustre. Bands of the pink lustre ornament the inside. Period, early nineteenth century.

Diameter, 6¾ inches; height, 3¼ inches.



216—PAIR OF STAFFORDSHIRE PINK RESIST LUSTRE BOWLS

180. Invested with a white glaze. A band of lustre ornaments the rim inside and out, while the body of the bowl is practically covered with a wide band of pink lustre broken by white reserves. In these are painted conventionalized flowers with green centers and large clover leaves in the same brilliant green. A beautiful pair. Period, early nineteenth century.

Diameter, 6 inches; height, 3 inches.

217—STAFFORDSHIRE SILVER RESIST LUSTRE MASONIC PITCHER

35. Pear-shaped body with cylindrical neck, curved spout and angular handle. The entire groundwork is in the silver lustre, the body being decorated with Masonic emblems and the foot and neck banded in white reserve. Period, early nineteenth century.

Height, 6¾ inches.

218—PAIR OF STAFFORDSHIRE COPPER LUSTRE FLOWER-POTS AND STANDS

120. Cylindrical, with flaring rim and foot. The pot is entirely covered with the lustre except for a band of king's blue, which ornaments the middle. On this band are placed two sprays of flowers, in relief, painted deep rose and copper lustre. The handles are suggested by lions' heads, in high relief, holding rings in their mouths. The stands are covered with copper lustre, and have the corresponding king's blue band. Period, early nineteenth century.

Height, 6 inches.



219—WEDGWOOD LUSTRE PITCHER

55. Pear-shaped, with rounded spout and looped handle. Covered with a marbled pink lustre. Wedgwood pitchers with this form of decoration are extremely rare. Mark: "Wedgwood," impressed. Period, early nineteenth century.

Height, 6¾ inches.

220—STAFFORDSHIRE COPPER LUSTRE PITCHER

65. Globular body with cylindrical neck, curved spout and looped handle. The neck, spout, handles and foot are covered with the copper lustre. The body is covered with a blue-white glaze and ornamented with exotic birds and flowers in brilliant colors after the Chinese manner. This rare piece is illustrated in Bosanko's little book on lusted ware, and is there attributed to the Spode factory. Period, early nineteenth century.

Height, 6 inches.

221—STAFFORDSHIRE CANARY AND LUSTRE PITCHER

105. Pear-shaped body, cylindrical neck, curved spout and angular handle. Covered with a beautiful canary glaze and ornamented with bands of silver on neck, spout, handle and foot. A band of it also encircles the large black transfer prints of rural scenes which decorate both sides of the pitcher. A beautiful specimen. Period, early nineteenth century.

Height, 6 inches.



222—UNIQUE STAFFORDSHIRE PITCHER IN PINK RESIST

340
1
Globular body, cylindrical neck and angular handle. The hunting scenes which the lustre has left in reserve are in underglaze blue transfer prints. The neck is decorated with a floral pattern in underglaze blue without lustre. The rim is marked by a band of lustre. The handle is decorated in lustre and blue. Underneath the foot is the letter S, done with a brush. It is probably the initial of Scott of Sunderland. Combinations of silver resist with blue and other colors are occasionally found, but the writer has yet to learn of another specimen of blue and pink. (Very slight repair to handle.) Period, early nineteenth century.

Height, 7½ inches.

222A—STAFFORDSHIRE PINK RESIST PITCHER

30.
Pear-shaped body, curved spout and serolled handle. The body is covered with the pink lustre, with a vine and tendril decoration in the underlying white glaze. The neck is similarly treated. Period, early nineteenth century. (Chips restored.)

Height, 5½ inches.



223—LARGE STAFFORDSHIRE SILVER AND BLUE RESIST PITCHER

380. Pear-shaped body, curved spout and angular handle. Decorated on a white ground, in silver resist and blue, with huntsmen, horse, dogs and landscape. The figures are well drawn and the quality and condition are excellent throughout. This is the largest and finest specimen of this rare type that has come to the writer's notice. Period, early nineteenth century.

Height, $7\frac{1}{2}$ inches; diameter of body, 7 inches.

224—PAIR OF LARGE STAFFORDSHIRE COPPER LUSTRE PITCHERS

600. Pear-shaped, with a collar of copper lustre, below which is a band of gray-blue about five inches wide. The foot and bottom are of copper lustre, as are the handle and spout. A rare pair, in fine condition. Period, early nineteenth century.

Height, $7\frac{3}{8}$ inches.

225—STAFFORDSHIRE COPPER LUSTRE PITCHER

75. Pear-shaped body, cylindrical neck, round spout and looped handle. The body and neck are covered with a marbled glaze in white, blue, brown and yellow. Period, early nineteenth century.

Height, $5\frac{1}{2}$ inches.



226—STAFFORDSHIRE COPPER RESIST PITCHER *Toy*

Pear-shaped body with lustre neck, spout and handle. From the neck to the foot the ground color is blue; over this the copper lustre takes on a lilac shade and is broken by resist floral designs, which are of course in blue. A very rare form of decoration. Period, early nineteenth century.

227—STAFFORDSHIRE PINK LUSTRE PITCHER *Height, 6 inches. T. Tendency.*

c10. Inverted pear-shaped body with curved spout, waved rim to the neck and angular handle. Invested with a white glaze and decorated on the body in panels. Four panels framed by reedings enclose Masonic emblems, printed in black. Around the neck is a garland of roses and leaves in relief and painted in pink lustre. The alternate use of white and pink in the reeded panel frames is very effective. (Chips repaired.) Period, early nineteenth century.

228—STAFFORDSHIRE PINK LUSTRE PITCHER *Height, 7 inches. A.P. Fitch.*

20. Inverted pear-shaped body, curved spout, waved rim and angular handle; suggesting the preceding pitcher, though smaller and with a little different treatment as to the lustre. The decoration in the panels, however, is a conventionalized flower in pink lustre. Period, early nineteenth century.

Height, 5 1/4 inches.



229—STAFFORDSHIRE SILVER LUSTRE COFFEE-POT

W. W. Seaman Agt.
 40. Tall body in broken barrel form; long, fluted spout and handle composed of large and small C-scrolls. The body has two bands of waved reedings and there is another on the cover. The lustre is of fine quality and in remarkable condition. Period, early nineteenth century.

Height of body, 8¼ inches; extreme height, 11¼ inches.

230—STAFFORDSHIRE PINK LUSTRE TEA SET

Mrs. S. F. Edman.
 100. Of fine porcelain, beautifully decorated with landscapes. These are among the best specimens of porcelain in pink lustre that have come under the writer's observation. There are nineteen pieces, consisting of teapot and cover, sugar bowl and cover, creamer and six cups and saucers. Period, early nineteenth century.

231—STAFFORDSHIRE PINK LUSTRE TEA SET

125
 Of fine porcelain and fair decoration. The set consists of teapot and cover, sugar bowl and cover, creamer, slop bowl and nine cups and saucers. Twenty-five pieces in all. Period, early nineteenth century.

First Afternoon

232—STAFFORDSHIRE PINK LUSTRE PITCHER

Mrs. C. Purdy.

13. Bulbous body and conventional spout and handle; light brown glaze. Decorated at the neck and foot with borders and lines of pink lustre. On either side is a finely executed transfer print, in black, of allegorical scenes. Period, early nineteenth century.

Height, 7½ inches.

STAFFORDSHIRE AND OTHER ENGLISH POTTERY
OF THE EIGHTEENTH AND EARLY
NINETEENTH CENTURIES

233—STAFFORDSHIRE MUG

2. Brown paste decorated with white slip. Period, 1800.

234—STAFFORDSHIRE CUP AND SAUCER

11. Covered with a deep ivory glaze and decorated with a red vine and sprays of flowers in a soft gray color. Period, 1810.

235—BLACK JACKFIELD TEAPOT

1. Globular body, rustic spout and handle. Covered with a black glaze. Period, 1760.

Height, 3½ inches.

236—STAFFORDSHIRE CREAM PITCHER

- 7.50 Oval form, round spout and looped handle. The body has fluting and panels impressed in the paste. It is covered with a white glaze and decorated with leaves and grasses in green and yellow. Period, 1795.

Height, 4½ inches.

237—STAFFORDSHIRE CREAM PITCHER

1. Light brown glaze. Decoration in relief of eagle's head, wings, etc. Transfer printed in brown on both sides. Period, 1810.

238—SMALL LEEDS SAUCE BOAT

Mrs. E. Purdy.

6. Paneled body.

First Afternoon

239—STAFFORDSHIRE CREAM PITCHER

7.50 Globular body, cylindrical neck, masked spout and looped handle. The body has basket-like decoration surmounted by a rope edge impressed in the paste. Colored blue, yellow and brown. Period, 1805. Mrs. C. Purdy.

240—DARK BLUE STAFFORDSHIRE SUGAR BOWL

12.50 "McDonough's Victory." Beautiful color and glaze. Period, 1825. Mr. A. Erdmann.

Height, 5½ inches.

241—STAFFORDSHIRE TEAPOT

10.00 Paneled body and looped handle. On the sides in relief are eagles with branches in their beaks. Around the neck of the pot is a garland of poppies and leaves. Orange, green and dark blue glazes are used in these designs. Period, 1810. L. Mar.

Height, 6 inches.

242—BRISTOL DELFT SHAVING BOWL

16.50 Grayish-white glaze with floral design in blue. Period, about 1750. Mrs. C. Purdy.

Diameter, 9 inches.

243—DARK BLUE STAFFORDSHIRE PITCHER

50.00 "Landing of Lafayette," by Clews. Fine color and glaze. Period, 1825. Mr. A. Erdmann.

Height, 7 inches.

244—DARK BLUE STAFFORDSHIRE PITCHER

37.50 Arms of United States on front. Fine color and glaze. Period, 1825. Mr. W. L. L. L.

Height, 7 inches.

245—MASON WARE PITCHER

1.50 Paneled pear-shaped body and neck, pewter cover and looped handle covered with a greenish-gray glaze. Marked: "Mason's Patent Ironstone China." Period, 1830. Mrs. S. L. Powell.

Height, 6½ inches.



246—STAFFORDSHIRE “LANDING OF THE PILGRIMS” PITCHER

Pear-shaped body, curved spout and angular handle. The body is covered with the minute pattern known in connection with early gilt works as “gesso.” This is broken in three large reserves of white glaze. Those on the sides are bordered in twisted ribbons inscribed, “Landing of the Fathers at Plymouth,” and contain views printed in blue of the landing of the Pilgrims at Plymouth Rock. The reserve at the front is bordered in laurel branches and inscribed, “Carver, Bradford, Winslow, Standish & Brewster, Plymouth, Dec. 22, 1620.” Period, 1820.

Height, 7½ inches.

247—STAFFORDSHIRE WASH BOWL AND PITCHER

Light blue Staffordshire. Landscape decoration. Period, 1835.

248—STAFFORDSHIRE WASH BOWL AND PITCHER

Light blue Staffordshire. Landscape decoration. Period, 1835.

249—“LANDING OF LAFAYETTE” PLATE

Fine dark blue color and glaze. Period, 1825.

Height, 7 inches.

First Afternoon

250—BRISTOL DELFT PLATE

Miss C. Stewart.

12.50 Bluish-gray glaze with floral designs in panels painted in blue under the glaze. In the center appear the initials "M. D." and date "1739."

Diameter, 8¾ inches.

251—LARGE STAFFORDSHIRE PITCHER

Miss C. Purdy

15. Barrel-shaped body, round spout and looped handle. Covered with a brown glaze. The body is decorated with bands of green, yellow and gray, upon which are painted twining ropes of shells. Period, 1795.

Height, 8 inches.

252—STAFFORDSHIRE STATUETTE

C. W. Bond.

10. "Uncle Tom and Eva." Very late, of course, but rare.

252A—STAFFORDSHIRE WASH BOWL AND PITCHER

W. C. Bond.

220. Dark blue, with "Landing of Lafayette" pictured on either side of pitcher and in bowl.

253—STAFFORDSHIRE STATUETTE

L. Joseph.

5. Black glaze. (Repaired.) Mark: "Wood & Caldwell."

MISCELLANEOUS OBJECTS IN COPPER, BRASS AND OTHER METALS

254—AMERICAN COPPER SAUCEPAN

W. C. Bond.

12.50 Of eighteenth century workmanship.

Height, 4½ inches.

255—AMERICAN COPPER KETTLE

" "

12.50 Of cylindrical form and eighteenth century workmanship.

Height, 7 inches.

256—BRASS TEA KETTLE

" "

20. Found at Bruges, Belgium, in 1900. Eighteenth century.

Height, 7½ inches.

256- u. Kettle -

17.50

First Afternoon

257—FIVE SMALL PIECES EIGHTEENTH CENTURY PEWTER *J. M. Seaman Agt.*

4. (A) Small Queen Anne hot-water urn.
(B) Skillet with moulded decoration.
(C) Gourd-shaped ladle.
(D) Small porringer.
(E) Cream jug with bow legs and splay feet.

258—AMERICAN COPPER HOT-WATER BOTTLE *J. Whitney.*

10. Eighteenth century.

Length, 13 inches.

259—METAL PLATE WARMER *J. S. Fowler.*

5. Japanned metal with painted flowers on door. Bandy legs and paw feet. Period, 1840.

260—EMBOSSED BRASS TRAY AND STAND *J. J. Coleman.*

17.50 Of eighteenth century East Indian workmanship, with figures and characters in high relief. The rim is raised and moulded. It rests upon a turned, collapsible stand.

Diameter, 26½ inches.

260A—EARLY AMERICAN WARMING PAN *W. S. Fowler.*

15. Brass, with engraved cover. Early turned handle.

261—PAINTED TEA TRAY *J. Bernet Agt.*

35. Metal with wide piecrust rim. Period, 1825.

Length, 29 inches; width, 23 inches.

262—HEPPLEWHITE PAINTED METAL TRAY *A. J. Caesar.*

65. Oval form with pierced gallery and decorated around the edge with a key pattern. In the center is a group of figures, well executed, in richly colored costumes mellowed with age. Period, 1790.

30 by 24 inches.

TEXTILES

263—AMERICAN SAMPLER

20. Signed, "Jane Wood, 1782."

K. Wood

10½ by 12¾ inches.

264—AMERICAN SAMPLER

37. Signed, "Martha Miers 1803."

A.C. Oakley

17¼ by 12¾ inches.

265—AMERICAN SAMPLER

20. Signed, "Jane Maria Roberts, New York, 1837."

Mrs. Geo. Roberts

15 by 15 inches.

266—SAMPLER

22. Unsigned.

Mr. Carnochan

17 by 17 inches.

267—AMERICAN SAMPLER

25. Signed, "Matilda Anne Cullin 1840."

B. Frank

18 by 18 inches.

268—ENGLISH SAMPLER

27. Worked on silk of various colors, depicting a house, wind-mills, trees, potted plants, etc., all surrounded by a floral border. Signed, "Elizabeth Atherton 1823." Original frame.

Mr. Scherer

17 by 12 inches.

269—NEEDLEWORK MAP OF ENGLAND

65. Done on silk with symbolic scenes in the corners. Original frame. Period, 1790.

Mrs. C. Conway

22 by 20½ inches.

270—AMERICAN SAMPLER

110. Signed, "Mary Matilda Carson."

M. M. Carson

20½ by 20½ inches.

271—LARGE HOMESPUN BEDSPREAD

30. Dark blue with conventional floral design in white. Period, 1850.

W. H. Carson

First Afternoon

272—HOMESPUN BEDSPREAD

0. Dark blue and white with geometrical pattern and border.
Period, 1840.

273—HOMESPUN BEDSPREAD

85. Dark blue and white with a geometrical pattern and border.
Period, 1840.

274—PATCHWORK BEDSPREAD

35. Very large and of good design and coloring. Period, 1830.

275—FINE LARGE HOOKED RUG

220. The design suggests the Oriental. It has a deep border of vertical stripes in variegated colors with an inside border of conventionalized leaves. The whole center is covered with a diaper pattern in soft, rich colors. Period, 1850.

Size, 10 feet by 6 feet 8½ inches.

276—PAIR AMERICAN BRASS ANDIRONS

45. Slender form, of the Adam period, with urn-shaped finials, cabriole legs and flattened circular feet. American. Period, 1790.

Height, 21¼ inches.

277—PAIR OF AMERICAN BRASS ANDIRONS AND FIRE SET TO MATCH

45. "Right and Left," with urn-shaped top and hexagonal base. The legs are cabriole and end in ball feet. Period, 1790.

Height, 24½ inches.

278—PAIR AMERICAN STEEPLE TOP ANDIRONS AND TONGS

45. The irons are in the form of a hexagonal and balustered column which is surmounted by the hexagonal cone-shaped "Steeple." Cabriole legs and ball feet. Period, 1780.

Height, 24 inches.

SECOND AFTERNOON'S SALE

FRIDAY, FEBRUARY 25, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

BOHEMIAN GLASS OF THE NINETEENTH CENTURY

279—BOHEMIAN GLASS MINIATURE DECANTER AND MUG

J. S. Sweeney

7. Clear white glass with white over-glaze. The decoration is formed by lozenges of the clear glass surmounted by garlands of flowers in bright colors. Period, mid-nineteenth century.

Height, 4 inches.

280—BOHEMIAN GLASS GORLET

(4. N. 7. Blachey

8. Clear glass with a white over-glaze, which on the bowl is perforated with a lozenge design. The bowl is decorated with flowers and birds in rich coloring. A serpent in ruby glass winds around the stem. Period, mid-nineteenth century.

Height, 6 inches.

281—BOHEMIAN GLASS BOX WITH COVER

Wm. C. F. Hunt

8. Clear glass with white over-glaze. Here again the decoration consists of the combination of clear glass perforations and floral figures. Period, mid-nineteenth century.

Length, 7 inches; width, 2 inches.

Second Afternoon

282—RUBY GLASS WINE SET

55. Two decanters and four goblets of Bohemian glass in octagonal form with bodies practically covered with woodland scenes, deer and dogs, beautifully engraved. The designs differ on each. Period, mid-nineteenth century.

Height of decanters, 7¼ inches.

283—PAIR OF BOHEMIAN GLASS VASES

35. Ruby glass painted and gilded. Cup-shaped bodies, with serrated tops, on tall baluster stem. Cut-glass prisms hang from body around stem. Period, mid-nineteenth century.

Height, 11½ inches.

284—TALL BOHEMIAN GLASS DECANTER

50. 22. Cylindrical body, elongated neck and "acorn" stopper. Of fine clear glass overlaid with a rich blue. The whole piece is covered with a circular cut diapering, which penetrates the blue and reveals the clear glass beneath. Period, mid-nineteenth century.

Height, 15 inches.

OLD ENGLISH AND IRISH GLASS

285—MINIATURE GLASS JUG

5. Bristol flint glass with whorled reeding running from top to pontil mark. Period, about 1780.

Height, 2½ inches.

286—BRISTOL ENAMELED GLASS MUG

7. 50. Decorated in reds, yellow, greens, etc., in floral designs. Ear-shaped handle. Period, 1790.

Height, 3½ inches.

287—BRISTOL WINE GLASS

3. Short, heavy form with wide reeding in bowl, blown from pattern mould, while the foot has a whorled reeding underneath. Period, 1770.

Height, 4 inches.

Second Afternoon

288—SET OF NINE OLD ENGLISH ALE GLASSES

The bowl is blown from a pattern mould which gives it a reeded effect, widely separated, however. The long stem has the beautiful air twist. Period, about 1760.

Length of bowl, $4\frac{1}{4}$ inches; extreme height, 8 inches; extreme width, $2\frac{7}{8}$ inches.

289—SET OF EIGHT ALE GLASSES

Long funnel-shaped bowl with opaque-white twist stem. Period, about 1770.

Height, $8\frac{1}{4}$ inches.

290—REMARKABLE DUTCH WINE GLASS

The bowl is funnel-shaped, but rounded at the bottom. It is engraved with a full-rigged ship of the seventeenth century, and is inscribed, "De Noble Seevaart." The long stem is elaborately balustered. This fine glass was the property of a family of Dutch ancestry, and had been in its possession since Colonial days. It may be dated about 1700.

Height, about $7\frac{1}{2}$ inches; diameter of bowl, 3 inches.

291—PAIR OF ENGLISH GLASS SALT BOATS ON SHEFFIELD TRAYS

Rectangular boat-shape, cut in diamond and fan patterns, with serrated edge. Sheffield stands of the period, with guilloched borders and gilded interiors. Period, 1805.

Length, $3\frac{1}{2}$ inches; height, $1\frac{1}{2}$ inches.

292—ENGLISH WINE GLASS

Very small bowl on white twisted stem and wide foot. Period, 1770.

Height, $4\frac{3}{4}$ inches.

293—PAIR OF ENGLISH OLIVE GREEN GLASS TABLE BOTTLES

Jug-shaped with slender neck, looped handle and high, hollow stopper. Decorated with a blown disk pattern. (One defective.) Period, about 1800.

Height, $5\frac{1}{4}$ inches.

Second Afternoon

294—ENGLISH GLASS TABLE BOTTLE

Thos. C. C. Bulson

Very similar to the foregoing, but of clear glass. Period, about 1800.

Height, 5¼ inches.



295—WATERFORD GLASS FRUIT DISH

E. J. Will.

70.

Canoe-shaped bowl with deeply serrated edge, which takes its form from a cut husk pattern. Below this is a diamond frieze which is connected with the bottom of bowl by the usual elongated panels. The foot is oval, with the top edge broken by a heavy reeding, or fluting, which tapers up the well-proportioned stem to the collar, upon which the bowl rests. A fine example of about 1780.

Length of bowl, 11 inches; width, 6 inches; maximum height at ends, 8½ inches.

296—ENGLISH WINE GLASS

T. C. Thompson.

5.

Spreading cylindrical bowl on slender stem, which encloses a red ribbon twist. Period, about 1770.

Height, 5½ inches.

297—ENGLISH BLOWN GLASS MUG

Thos. C. C. Bulson

12.5

Blown and cut glass. Cylindrical shape with straight spreading sides and looped handle. Body cut with oval medallions and leaves with diamond centers. Period, about 1810.

Height, 5½ inches.

298—ENGLISH WINE GLASS

W. E. Newman.

7.0 Bell-shaped bowl on thick drawn stem, which encloses large and small tears. Early folded foot. Period, about 1750.

Height, 6 inches.



299—REMARKABLE BLOWN GLASS DISH

H. Fisher.

860.

The oval bowl stands upon a low foot which is supported by a square plinth. Viewed from above, the tapered panels which spring from the bottom of the bowl resemble the petals of a flower. From the ends of the petals to the top the decoration takes the Venetian diamond form. The whole is derived from the usual form of pattern mould, the reeding thus obtained having been manipulated by the artisan as he continued the blowing process. The top has a finely cut, serrated edge. This is the most important example of pattern-mould work that has come to the writer's knowledge. It is doubtless of English origin. The flint glass is clear and brilliant. Period, about 1780.

Length of bowl, 10½ inches; extreme height, 7⅛ inches at ends.

300—ENGLISH CHAMPAGNE GLASS

W. E. C. F. Hutchinson.

10.

Double ogee bowl, which rests on a double collar supported by a tapering stem. This encloses broad and narrow bands of white twist. The whole is supported by a domed foot. Period, about 1760.

Height, 5½ inches.

Second Afternoon

301—ENGLISH WINE GLASS

N.E. Newman.

7.50 Tall form with waisted bell-shaped bowl. There is a large tear in the heavy rounded base of the bowl. The stem is drawn and the foot is folded. Period, 1750.

Height, 6½ inches.

302—TALL ENGLISH WINE GLASS

N. Stendering.

7.50 Of beautiful proportions and simple design. The bowl is of the waisted bell form, while the stem is heavily balustered. There are six tears around the circumference of the knop and one in the center, an arrangement rarely met with. Period, 1760.

Height, 7½ inches.

303—OLD ENGLISH CUT CELERY GLASS

Mrs. E. J. Bando.

15. Spill form, on foot, with fan and paneled cutting. Period, about 1820.

Height, 8 inches.

304—ENGLISH CUT-GLASS TAZZA

Mrs. H. U. Gaten.

17.50 Shallow bowl on stem and scalloped base. The bowl is paneled from stem to top, which is finished by a horizontal border having an elaborate diamond and fan cutting. The edge, which is scalloped to conform to the fan cutting, is also serrated. Bottom of base is also cut from center to edge. Period, about 1800.

Height, 5 inches; diameter, 8½ inches.

305—ENGLISH WINE GLASS

N.E. Newman.

7.50 Ogee bowl on air twist stem which is knopped at the middle. Period, about 1760.

Height, 6¼ inches.

306—ENGLISH CUT-GLASS DISH

Mrs. Willis.

12.50 Round form on high foot. Fan and diamond cutting, with serrated edge. Stem is cut in panels and foot is cut in geometrical patterns on under side. Period, about 1800.

Height, 6 inches; diameter, about 5½ inches.



307—PAIR OF BRISTOL BLUE GLASS VASES *J. A. Meyer*

100. Urn-shaped body; high knopped cover with vase finial, and domed, widely flaring foot. Intaglio-cut and gilded on cover and body with draperies and stars. (Finial of one cover has been restored.) Period, 1780.

Height of vase, 9 inches; height of cover, 5 inches.

308—OLD ENGLISH CUT-GLASS BOTTLE *Mrs. C. S. Baud.*

12.50 Diamond and paneled cutting. Period, about 1820.

Height, 11 inches.

309—SHALLOW GLASS DISH *Mrs. E. Chauncey.*

10. Below a deeply serrated edge is a diamond-cut frieze. In the bottom is cut a large star. Period, about 1825.

Length, 8½ inches; width, 6½ inches.

310—SMALL GLASS DISH FROM SAME SET *Miss Willis.*

7.50 Period, about 1825.

Length, 6 inches; width, about 4 inches.

Second Afternoon

311—FOUR OLD ENGLISH CUT-GLASS DECANTERS

30. Tapering cylindrical bodies with elongated necks. Bodies cut with mace-shaped figures, the necks with concave diamonds. Period, about 1830.

Height, with stopper, 10½ inches.

312—WATERFORD GLASS CANDLESTICK

37. Slender column and broad, flaring, scalloped base, cut with diamond and fan-shaped panels. Period, about 1780.

Height, 12 inches.

EARLY AMERICAN GLASS OF THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

313—THIRTEEN SANDWICH GLASS CURTAIN ROSETTES

60. Opalescent. Period, about 1835.

314—TWO SANDWICH GLASS CURTAIN ROSETTES

7. Yellow. Period, about 1835.

315—MINIATURE AMERICAN WINE GLASS

7. Funnel-shaped, with short drawn foot. Late eighteenth century.

Height, 2¼ inches.

316—SIX AMERICAN WINE GLASSES

7. Of various shapes and sizes. Early nineteenth century.

317—PAIR OF AMERICAN WINE GLASSES

3. Cone-shaped bowl which rests upon a collar supported by a slender stem. Early nineteenth century.

318—TEN AMERICAN WINE GLASSES

25. Conical bowl, short stem and folded foot. Slight variation in height, which runs from 4 to 4½ inches. Late eighteenth century.

319—AMERICAN WINE GLASS

C. H. Brown

5. Tall form with small bowl. The stem has a single knop in the middle, and the foot is folded. Drawn stem. Period, 1760.

Height, $5\frac{3}{4}$ inches.

320—RARE AMERICAN WINE GLASS

Geo. S. Mc Kearin

4. Small, bell-shaped bowl on three-knopped stem, which, in turn, is supported by a circular folded foot. The stem is of the drawn type, and seemingly the bowl stem and base were made from one piece of metal. Period, about 1760.

Height, $4\frac{1}{2}$ inches.

321—RARE AMERICAN WINE GLASS

4. Somewhat similar to the foregoing, the middle knop, however, being smaller and differently placed. A large tear runs from the bowl well into the stem. The lower knop encloses another. Period, about 1760.

Height, $3\frac{3}{4}$ inches.

322—RARE AMERICAN WINE GLASS

Wm. Wm. Ritter

4. The bowl has spreading straight sides with rounded bottom. This rests upon a wide, angular knop, which tapers down to a bell-shaped, or domed, folded foot. Period, 1770.

Height, $5\frac{3}{4}$ inches.

323—LARGE AMERICAN FLIP GLASS

Orbennet Ayt

35. Conventional form with engraved decoration of rudimentary sunflower framed in foliage. Period, about 1780.

Height, 6 inches.

324—AMERICAN FLIP GLASS

" " "

- 27.50 Top is surrounded by an engraved decoration in the Stiegel manner. Period, about 1780.

Height, 5 inches.

Second Afternoon

325—AMERICAN FLIP GLASS

15. A large glass, undecorated. Period, about 1780.

Height, $7\frac{3}{4}$ inches; diameter at top, $5\frac{1}{2}$ inches

326—SMALL AMERICAN FLIP GLASS

12. Engraved decoration of potted plant. Period, 1775.

Height, 4 inches.

327—EARLY SOUTH JERSEY BOTTLE

13. Jug-shaped, with a diagonal decoration resembling grains of corn. The color is yellowish-green of the Wistarburg type. The neck is "inserted." Late eighteenth century.

Height, 5 inches.

328—RARE AMERICAN TABLE BOTTLE

10. Jug-shaped, with narrow neck, resting upon a ribbed collar, and looped handle. The body is covered with the pattern mould diamond diapering, while in the bottom is an impressed daisy design. Evidently a transition piece. Period, about 1785.

Height, 7 inches.

329—WISTARBURG PITCHER

57. Blue-green. Pear-shaped body, cylindrical neck and threaded rim. Period, about 1760.

Height, 5 inches.

330—WISTARBURG PITCHER

55. Rare dark green. Bulbous body, cylindrical neck, wide flaring lip and crimped base. Period, about 1770.

Height, $6\frac{3}{4}$ inches.

331—PAIR OF LARGE ROUND AMERICAN GLASS BOWLS ON CIRCULAR FEET

27. The design of fine reeding which is pressed on the surface of the bowl gives it great brilliancy and a beautiful color. Period, about 1820.

Diameter, 10 inches.

331-a. Loving Cup. Mrs. M. Newberry.

332-a. Bouquet holder - 9. M. Newberry.

Second Afternoon

332—PAIR ENGRAVED AMERICAN GLASS DECANTERS

3c. Cylindrical body, with long tapered neck, which is encircled by three trailed collars. Umbrella-shaped stoppers. The lower part of the body is decorated with a vertical reeding, while the upper part has a wheel-engraved grape and leaf design. Period, 1800.

Height, 11 inches.

333—PAIR OF SOUTH JERSEY BELLOWS

30. Clear glass, decorated with white in festoons. Neck and body heavily threaded. Late period.

Length, 13½ inches.

334—PAIR OF YELLOW SANDWICH GLASS CANDLESTICKS

16c. In the form of dolphins, on square plinths, supporting the tulip-shaped sockets.

335—SANDWICH GLASS CANDLESTICK

4c. Baluster form with ribbed collars. Square stepped base with indented sides. Base is moulded; upper portion, blown. Late period, about 1835.

Height, 11½ inches.

336—PAIR OF SANDWICH WHALE OIL LAMPS

13c. Slender hexagonal bowl on a flaring hexagonal foot. The bowl is ornamented with ovals and circles impressed. Period, about 1830.

Height of lamp, 10¼ inches.

337—PAIR OF EARLY SANDWICH LAMPS

16c. The bowls are a beautiful green in color; the square plinths and standards opaque white. The form is tall and slender and the balustered and beaded standard and lower section of bowls are ornamented with acanthus leaves in relief. The globes are modern. Period, about 1840.

Height of lamp, 13 inches.

Second Afternoon

338—SANDWICH LAMP

Blue, engraved well, mounted on a milk white, reeded and scalloped foot. Period, about 1850.

Height of lamp, 11 inches; with globe, 17¼ inches.

339—TALL AMERICAN GLASS LAMP

A balustered stem resting on a circular base supports a bowl in which a scroll-like design is pressed. Engraved glass globe. Period, 1860.

Extreme height, 29 inches.



340—PAIR OF AMERICAN "HURRICANE" SHADES

Clear white glass, barrel-shaped bodies, intaglio-cut with daisy sprays, floral bands and husks. The foot is folded. Early nineteenth century.

Height, 22½ inches.

341—ENGRAVED AMERICAN HURRICANE SHADE

Of clear glass decorated with ferns, flowers and leaves.

Height, 22 inches.

341-a-Lamp - Mrs. E. Chauncey

341 B. On Glass. Blank.

EARLY AMERICAN GLASS

Three Mould Flint Glass from the New England Factories of
the Early Nineteenth Century

342—NEW ENGLAND THREE MOULD GLASS INK WELL

4. Of the usual form and decoration.

Geo. S. McKeen.
Height, about 2 inches.

343—NEW ENGLAND THREE MOULD GLASS SCENT BOTTLE

3. Tall form, with heavy vertical ribbing, which ends in a
secondary neck, decorated with three horizontal collars.

Wm. Geo. Ford
Height, 5 inches.

344—PAIR OF NEW ENGLAND THREE MOULD GLASS SALT CELLARS

22. These rare little pieces are decorated with the conventional
daisy and diamond design. The metal is fine and brilliant.

Wm. Geo. Ford
Height, $1\frac{3}{4}$ inches.

345—NEW ENGLAND THREE MOULD GLASS SALT CELLAR

13. Same shape and decoration as preceding, but larger.

Wm. Geo. Ford
Height, 2 inches.

346—NEW ENGLAND THREE MOULD GLASS HAT-SHAPED BOWL

12. Diamond and reed decoration. In the form of a man's hat.

Wm. Geo. Ford
Height, 2 inches.

347—NEW ENGLAND THREE MOULD GLASS HAT-SHAPED BOWL

15. In the form of a woman's hat. Similar decoration.

Wm. Geo. Ford
Height, 2 inches.

348—NEW ENGLAND THREE MOULD BLUE GLASS PITCHER

5. Cylindrical body, flaring neck and loop handle. Decorated
with the usual daisy and diamond pattern.

Wm. Geo. Ford
Height, $2\frac{3}{4}$ inches.

Second Afternoon

349—NEW ENGLAND THREE MOULD BLUE GLASS PITCHER

Cylindrical body, flaring neck and loop handle. Decorated with the usual daisy and diamond pattern.

Height, 3 inches.

350—PAIR OF NEW ENGLAND THREE MOULD BLUE GLASS SALT CELLARS

A rare form for this fabric to take. Decorated with the diamond and daisy pattern.

Height, about 2 inches

351—NEW ENGLAND THREE MOULD GLASS MUG

Around the middle is about an inch of circular reeding. Above this the flared lip is plain. Below are ten small panels.

Height, 3½ inches.

352—PAIR OF NEW ENGLAND THREE MOULD GLASS SCENT BOTTLES

Cylindrical bodies with collars about the middle and small diamond pattern above and below. Original stoppers. Probably the latest form of this three mould glass, as the pontil mark has disappeared.

Height, with stopper, 4 inches; diameter at collars, 1½ inches.

353—NEW ENGLAND THREE MOULD GLASS PEPPER SHAKER

Decorated with large and small diamonds with heavy reeding at bottom. Has copper top.

Height, 4 inches.

354—NEW ENGLAND THREE MOULD GLASS MUSTARD POT

Decorated with large and small diamond pattern and heavy reeding.

Height, 3¾ inches.

355—PAIR OF RARE NEW ENGLAND THREE MOULD GLASS MUGS

Barrel-shaped, with vertical ribbing at the bottom, diamond band around the middle and diagonal ribbing at top.

Height, 3¼ inches.

Second Afternoon

356—REMARKABLE NEW ENGLAND THREE MOULD GLASS PITCHER

50. Of very heavy and beautifully clear glass, this little piece has the early form with a decoration of horizontal and vertical reeding and a wide band of diamond diapering. The handle is ear-shaped, and the wide flaring rim is "flashed" with blue glass.

Height, 3¾ inches.

357—SMALL NEW ENGLAND THREE MOULD GLASS BOTTLE

10. Slender cylindrical form, with vertical, horizontal and diagonal reeding.

Height, with stopper, 4½ inches; diameter, 1¼ inches.

358—SET OF NEW ENGLAND THREE MOULD GLASS CRUETS

16. Two bottles and mustard pot. Decorated with diamond, daisy and reeding.

Height, 3½ to 4 inches.

359—NEW ENGLAND THREE MOULD GLASS PITCHER

25. Diamond, daisy and reeded decoration.

Height, 4 inches.

360—NEW ENGLAND THREE MOULD FLIP GLASS

50. Diamond and reed decoration.

Height, 4½ inches.

361—NEW ENGLAND THREE MOULD BLUE GLASS TOILET BOTTLE

50. Decorated with a diagonal reeding.

Height, 5½ inches.

362—SMALL NEW ENGLAND THREE MOULD GLASS DECANTER

75. Diamond and reed decoration.

Height, without stopper, 5½ inches.

363—NEW ENGLAND THREE MOULD SHALLOW GLASS BOWL

- Decorated with the diamond, ribbing and rectangular "daisy." The rim is folded.

Diameter, 5¾ inches.



364—PAIR OF NEW ENGLAND THREE MOULD GREEN GLASS BOTTLES

65. Characteristic decoration of diamonds and reedings. The color is a rich olive green. Very rare in this color.

Height, $7\frac{1}{2}$ inches.

365—NEW ENGLAND THREE MOULD GLASS TOILET BOTTLE

5. Of tapering cylindrical form, decorated with vertical reedings. These terminate at the bottom of the neck, which is encircled by two collars.

Height, about 6 inches.

366—NEW ENGLAND THREE MOULD GLASS TOILET BOTTLE

17. Blue flint glass with decoration similar to above.

Height, $6\frac{1}{4}$ inches.

367—NEW ENGLAND THREE MOULD FLIP GLASS

45. Of fine and brilliant texture, with diamond and reeded decoration.

Height, 6 inches.



368—SET OF THREE LARGE NEW ENGLAND THREE MOULD GLASS
DECANTERS

60. Tapering cylindrical body with cylindrical neck, flat rim and globular stopper. Body decorated with medallions of diamond diaperings, stars and flutings. Very rare in this form.

369—EARLY AMERICAN GLASS PITCHER OF THE NINETEENTH
CENTURY

60. Blown white glass. Pear-shaped gadrooned body, spreading neck, pointed spout, looped handle and circular reeded foot. A rare specimen.

370—NEW ENGLAND THREE MOULD GLASS CONICAL BOWL

37. Decorated with the daisy and diamond patterns. The height is about 3 inches, rising from a diameter of $2\frac{3}{4}$ inches at the base to 7 inches at the rim, which is folded or welted.

Second Afternoon

371—NEW ENGLAND THREE MOULD GLASS HEXAGONAL DECANTER

15. Very rare form. Decorated with diamond and reeded patterns.

Height, $7\frac{1}{2}$ inches.



372—RARE LARGE NEW ENGLAND THREE MOULD GLASS BOWL

160. With a height of two and one-half inches and a diameter of ten inches, this bowl is one of the largest specimens of this fabric that has come to the writer's knowledge. It is decorated with the usual diamond, daisy and reed designs, and the metal is almost flawless and very brilliant. The rim is folded or welted.

STIEGEL CLEAR FLINT GLASS OF THE
EIGHTEENTH CENTURY

373—PAIR OF STIEGEL WINE GLASSES

8. Funnel-shaped bowl, with slight ribbing, on short drawn stem, which rests upon a folded foot.

Height, 4 inches.

374 - Decanter - Broad Line.

372 B.

Wine glasses.

Geo. S. M. T. & Co.

Second Afternoon

374—PAIR OF STIEGEL WINE GLASSES

Thos Nash

12. Funnel-shaped bowl, on short stem, which rests on a folded foot. Engraved decoration at rim.

Height, $4\frac{1}{2}$ inches.

375—PAIR OF STIEGEL GLASS "TUMBLERS"

M. W. O. Princeton

14. Flaring straight sides. The foot is very heavy and rounded.

Height, $3\frac{1}{2}$ inches.

376—PAIR OF STIEGEL GLASS RUMMERS

Mrs. E. M. Ritter

12. The tulip-shaped bowls are decorated with fan-shaped panels which begin as fine ribbings at the bottom of the stem and end half-way up the bowl. The short stem ends in a small knop which rests on a circular foot. (An imperfection in one should not be mistaken for a crack.)

Height, $4\frac{5}{8}$ inches; width of bowl, $3\frac{1}{4}$ inches.

377—STIEGEL WINE GLASS

Geo. S. Mc. Carlin

8. Tall, funnel shape with twisted ribbing which runs from the top of the foot to the top of the bowl. The short stem consists of a small dome and a knop or collar.

Height, $4\frac{3}{4}$ inches.

378—PAIR STIEGEL SILLABUB GLASSES

J. P. Temple

65. The ribbed, bell-shaped bowl is elongated and rests upon a collar which, in turn, is supported by a domed, crimped foot. The handles are ear-shaped. A beautiful pair, of infrequent occurrence.

Height, 4 inches; width at lip, $2\frac{3}{4}$ inches.

Note: While these are not exactly alike, they undoubtedly were made for the same set.

379—STIEGEL GLASS RUMMER

J. B. T. Jackson

10. Bell-shaped bowl on short stem.

Height, $4\frac{1}{2}$ inches; diameter at rim, $3\frac{1}{2}$ inches.

Second Afternoon

380—STIEGEL FLIP GLASS

1. Ribbing from top to bottom.

Geo. S. Huntington
Height, 4 inches.

381—STIEGEL FLIP GLASS

15. Decorated with narrow paneling, above which is an engraved floral design.

Mrs. W. M. Van Hook
Height, $3\frac{11}{16}$ inches.

382—STIEGEL FLIP GLASS ON STEM

70. Forerunner of the later celery glass. The knopped stem encloses a tear.

Mrs. W. M. Kitter
Height of bowl, 6 inches; stem and base, $3\frac{1}{2}$ inches.

383—ENAMELLED STIEGEL FLIP GLASS

22. Usual form with decoration of birds and flowers in blue, red, white and yellow enamels.

384—PANELED STIEGEL FLIP GLASS

22.50 The paneling is very wide and the top is decorated with an engraved design.

385—PAIR OF STIEGEL SALT CELLARS

30. Conventional form with diamond decoration.

Mrs. W. M. Kitter
Height, $2\frac{3}{4}$ inches.

386—STIEGEL GLASS SALT CELLAR

10. Decorated with wide ribbing forming panels.

387—STIEGEL GLASS SALT CELLAR

26. Diamond design, blown from pattern mould. Scalloped foot.

A. Symington
Height, $2\frac{3}{4}$ inches.

388—STIEGEL GLASS SALT CELLAR

20. Diamond design blown from pattern mould in the usual manner. Scalloped foot.

Mrs. W. M. Kitter
Height, 3 inches.

389—LARGE STIEGEL GLASS SALT CELLAR

27.50 Diamond design. Fine form and texture.

C. J. Hutchins
Height, 3 inches.

Height, $3\frac{1}{8}$ inches.

Second Afternoon

390—MINIATURE STIEGEL GLASS VASE

Mrs. G. Stettin

27. Conical body, cylindrical neck and flat, spreading rim. Decorated with whorled ribbing.

Height, 3¼ inches.

391—SMALL STIEGEL GLASS PITCHER

W. Whitney.

20. Pear-shaped body with flaring rim and drooping spout. Decorated with vertical ribbings. Ear-shaped handle. A beautiful specimen.

Height, 5 inches; width of rim at spout, 2½ inches.

392—STIEGEL GLASS PEPPER SHAKER

Mrs. W. M. Pinter

30. Cucumber-shaped, on small circular foot. The body is covered with an irregular diamond pattern.

Height, 6½ inches.

393—STIEGEL GLASS BOTTLE

W. G. Stettin

35. Flattened pear-shaped body with narrow cylindrical neck, which is of the "inserted" type. The body is decorated with vertical panels alternately plain and diapered with a diamond pattern. A pattern mould piece; and, although Stiegel is not supposed to have used the inserted neck, this specimen is otherwise characteristic of his work.

Height, 5 inches.

394—LARGE STIEGEL GLASS PITCHER

W. G. Stettin

45. Cylindrical body and neck with wide flaring rim. Decorated with widely separated ribbing which runs to a plain border at rim. Hollow ear-shaped handle.

Height, 6½ inches; diameter of rim at spout, 4¾ inches.

395—STIEGEL GLASS CRUET

Mrs. W. M. Pinter

30. Diamond decoration blown from pattern mould. Crack under wooden cover.

Height, 6½ inches.

396—STIEGEL GLASS FUNNEL

W. G. Stettin

35. Twisted pattern mould ribbing.

Height, 7½ inches.

Second Afternoon

397—SMALL STIEGEL GLASS DISH

15. Narrow base and wide flaring body which is finished with a folded rim. A narrow ribbing runs from the base irregularly towards the top.

Wm. C. H. Hutchinson.
Width at top, 6 inches.

398—STIEGEL GLASS FRUIT STAND ON FOOT

- 32-⁵⁰ The shallow bowl rests upon a large collar. This is supported by a bell-shaped, blown, foot, which has the welted edge. The rim is also folded.

C. B. Bradley.
Diameter of bowl, $7\frac{1}{4}$ inches; height, $4\frac{3}{4}$ inches.

399—STIEGEL GLASS PITCHER WITH HOLLOW HANDLE

35. Clear glass of fine form and quality.

Mr. B. A. Gt.
Height, 8 inches.

400—STIEGEL GLASS DECANTER WITH HOLLOW HANDLE

- 27-⁵⁰ Pear-shaped with ribbing. Blown from pattern mould.

Height, 8 inches.

401—PANELED STIEGEL FLIP GLASS

- 17-⁵⁰ A beautiful little piece with very broad paneling, widely separated, and an engraved design at top.

A. J. Hill.
Height, 3 inches.

402—PANELED STIEGEL FLIP GLASS

15. Decorated with paneling and engraving at top.

A. B. A. Bradley
Height, $3\frac{1}{2}$ inches.

403—PANELED STIEGEL FLIP GLASS

30. Decorated with broad paneling which extends half-way up the sides.

Mrs. J. B. Eraman.
Height, $5\frac{3}{4}$ inches.

404—PANELED STIEGEL FLIP GLASS

30. Decorated with narrow paneling and engraved design at top.

C. B. Bradley
Height, $5\frac{1}{2}$ inches.

STIEGEL COLORED FLINT GLASS OF THE
EIGHTEENTH CENTURY



405



406

405—SMALL BLUE STIEGEL GLASS PITCHER

Of slender form, decorated with the diamond design of the medium size.

Height, 4 inches.

406—GREEN STIEGEL GLASS "FAIRY LAMP"

This remarkable little piece was made for colored lighting. It was suspended by a wire from the object to be decorated. The wick hung on the side in a metal burner. The decoration consists of a diamond diapering blown from a pattern mould. The foot is rounded and the rim folded. The color is of a beautiful emerald shade and very brilliant.

Height, 3 inches.

407—BLUE STIEGEL GLASS "FAIRY LAMP"

Similar to above in every respect except color.

408—BLUE STIEGEL GLASS "FAIRY LAMP"

Similar to above.

409—SMALL BLUE STIEGEL GLASS PITCHER

Of quaint low form, ribbed and twisted to the right.

Height, 3½ inches.

Second Afternoon

410—BLUE STIEGEL GLASS SALT CELLAR *W. V. Seaman Dgt.*

42. *50* Conventional form, decorated with a twisted ribbing.

Height, $2\frac{3}{4}$ inches.

411—BLUE STIEGEL GLASS SALT CELLAR " " "

47. *50* Diamond design of the medium size.

Height, 3 inches.

412—BLUE STIEGEL GLASS SALT CELLAR " " "

40. Typical form, decorated with a twisted ribbing.

Height, 3 inches



413—AMETHYST STIEGEL GLASS TOILET BOTTLE *W. V. Seaman Dgt.*

100. Of beautiful color and decoration, which consists of an imperfect diamond; that is, the ribbings from the pattern mould were not brought entirely together before blowing, which gives the piece great brilliancy. The neck is finished with a silver collar to conceal a fracture.

Height, 5 inches.

414—BLUE STIEGEL GLASS PITCHER

70. A well-proportioned piece of typical form, decorated with a twisted ribbing.

Height, $4\frac{3}{4}$ inches.

Second Afternoon

415—STIEGEL AMBER WINE GLASS

15. Bowl of irregular conical form, short stem, foot with wide welt. Very light in color and crude in technique. Probably a trial piece.

Height, 4 inches.

416—LIGHT GREEN STIEGEL GLASS BOTTLE

40. Wide cylindrical body with narrow elongated neck. Body decorated with whorled reeding.

Diameter, $4\frac{1}{4}$ inches; height, $8\frac{1}{4}$ inches.

FURNITURE OF THE SEVENTEENTH, EIGHTEENTH AND EARLY NINETEENTH CENTURIES

417—PAIR WINE SLIDES

10. Black lacquer with design in gold and red. Period, 1800.

Diameter, 5 inches.

418—ROSEWOOD TEA BOX

42. Oblong shape. Edges trimmed with lines of satinwood. At the foot is a floral decoration stenciled in green. The box is fitted inside with two tea caddies of rosewood and mahogany and a sugar bowl of Staffordshire pottery with black transfer prints. Period, 1800.

Height, $6\frac{1}{2}$ inches; length, 12 inches.

419—MAPLE BOOT JACK

- Shaped as a lyre. Rare.

420—MAHOGANY BELLOWS

17. Elaborately carved in the Adam manner. Period, 1780.

Second Afternoon

421—CHIPPENDALE MAHOGANY SHOE BOX

55.

Square form on shaped bracket feet with hinged lid. The front is paneled to imitate drawers. The handles are not original but were substituted for the original during the Sheraton period. Period, 1775.

422—MODERN MAHOGANY KETTLE STAND

17.50

Handsomely card cut and perforated frame and brackets, "clustered column" legs and elaborate stretcher.

Diameter, about 12 inches.

423—ENGLISH QUEEN ANNE PIPE STAND

75.

This little walnut cabinet was evidently designed for a smoker's convenience. Across the top is a rail which can hold a number of pipes in place. The lower section contains a drawer. Period, 1730.

424—SMALL LATE SHERATON MIRROR

52.50

A typical example of the period with original painted glass and original gilt.

425—PAIR CARVED AND GILDED ITALIAN CANDLESTICKS

40.

Balustered stems on triangular bases which rest on claw feet. Period, 1805.

Height, 18 inches.

426—ENGLISH QUEEN ANNE MAHOGANY BASIN

50.

The top is a circular moulding, supported by turned and scrolled stiles. These rest upon a triangular platform, which is supported by cabriole legs, ending in Dutch feet. The middle section consists of two enclosed drawers. Period, 1735.

427—ENGLISH QUEEN ANNE MAHOGANY BASIN

180.

The top is a circular moulding, supported by turned and scrolled stiles. These rest upon a triangular platform, which is supported by cabriole legs, ending in Dutch feet. The middle section consists of two enclosed drawers. Period, 1735.

428—LATE SHERATON MAPLE CANDLE STAND

25.

Tripod legs and shaped top.

428-a. Washstand.

429—EARLY AMERICAN CANDLE STAND

30. A square base with moulded edges supports a central column to which a disk-like stand with raised edge is secured. Period, about 1700.

430—EARLY AMERICAN CANDLE STAND

45. An oblong base is supported by four crudely fashioned turned legs. Rising from the center of this is a tapering spindle, heavily threaded at the top. A cross piece with holes on each end for the candle revolves on the spindle. Period, about 1690.

431—EARLY AMERICAN WALNUT WOOL WINDING REEL

37.50 The turned pillar is supported by four feet formed by moulded cross-bars. The reel moves horizontally, which is a rare feature in these quaint old pieces. Period, 1685.

432—WHITING BANJO CLOCK

200. Gilded mouldings and support, which is further decorated with small balls. The usual brass scrolls decorate the sides. Glasses are modern, excepting the convex glass covering face, which is original. The name of the maker is inscribed on the face. Samuel Whiting worked at Concord, Mass., 1808-1817.

433—BANJO CLOCK

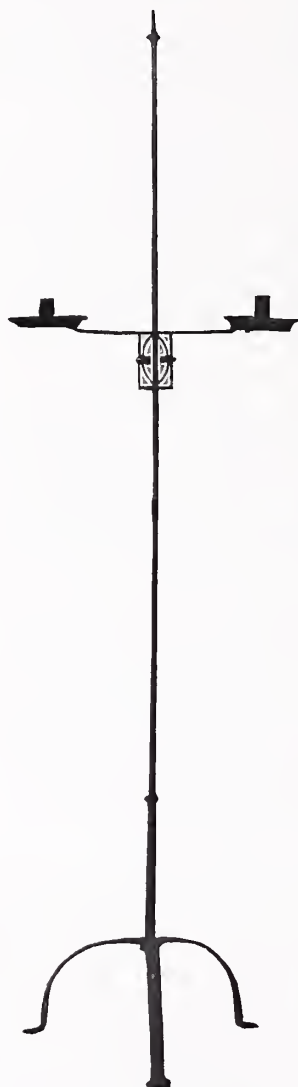
100. Similar to the foregoing, but without supporting bracket.

434—MAHOGANY CLOCK

90. Rectangular form with slender pillars, arched top and brass finials. Original painted glass in door and original wooden works. Period, 1815.

435—SMALL INLAID MANTEL CLOCK

35. Mahogany and satinwood, with arched top and brass feet.



436

180. 436—EARLY AMERICAN CANDLE
STAND OF WROUGHT
IRON

The base has three bowed legs ending in pad feet. The slender central stem is finished with an urn-like ornament and supports a cross piece, on the ends of which are placed brass dish-shaped candleholders. Period, 1700.

280 437—NEW ENGLAND QUEEN ANNE
WROUGHT-IRON CANDLE
STAND

The base has three bowed legs ending in pad feet. The slender central stem is finished with an urn-like ornament and supports a cross-piece, on the ends of which are placed brass dish-shaped candle holders. Period, 1720.

85. 438—SHERATON MAHOGANY DUMB
WAITER

Four shelves are supported by four slender, turned spindles. Beneath the bottom shelf is a drawer with original glass handles. Period, 1800.

40 439—AMERICAN EMPIRE HANGING SHELVES

Rectangular, with chamfered corners. The stiles are turned and slightly carved. Three shelves. Period, about 1820.

Length, 35 inches; height, 25 inches.

Y. W. F. G. C. L. W.

440—MAPLE SEWING STAND

120. A well-proportioned little piece, with one drawer and sliding frame for work bag. The legs are turned and very slender. (Restored.) Period, 1790.

441—NEW ENGLAND QUEEN ANNE MAPLE CRADLE

110. Oblong body with curved top to foot and head piece. It stands on short, low rockers. Period, 1725.

442—MAPLE CANDLE STAND

Oval top, reeded pillar and curved, tapered legs. Period, *cc.* 1800.

443—MAPLE TRIPOD TABLE

Revolving oval top, turned pillar and bowed tapered legs.
Period, 1795.

444—HEPPLEWHITE INLAID DRESSING GLASS

10. Serpentine front with three drawers. The mirror frame is oval. Period, 1790.

445—MAHOGANY CORNER WASHSTAND

45. A plain specimen of good proportions and in fine condition.
Period, 1795.

446—SATINWOOD DRESSING GLASS

45. Bow front with square mirror. Inlaid and banded with mahogany. Period, 1790.

447—MIRROR

Rectangular form, inlaid with shells and borders of satin-wood on mahogany. Period, 1790.

Frame, 42 by 20 inches; glass, 31½ by 15½ inches.

448—MAINE QUEEN ANNE DISH TOP TRIPOD TABLE

Slight carving on stem and unusual feather carving on legs, which ends in bird's claw feet. Period, about 1730. Of maple or other similar wood.

Second Afternoon

449—EARLY AMERICAN MAPLE CANDLE STAND *T. J. Sherman*

60. The turned tripod legs support a round and concave platform from which rises a spindle with a heavy threading at top. On this revolves a square dish top. Period, 1700.

450—HEPPLEWHITE MAHOGANY STOOL *D. J. Sherman*

12. X-shape with inlay. Period, 1800.

451—EARLY AMERICAN CHILD'S CHAIR *T. A. Meyer*

30. An early chair with simple turnings and three slats.

452—EARLY AMERICAN CHILD'S CHAIR *Mrs. B. C. Collins*

30. Similar to above.

453—NEW ENGLAND QUEEN ANNE MAPLE CHILD'S CHAIR *O. Bernet Agt.*

95. A perfect little piece with the typical back, well-turned stiles, legs and feet. Painted greenish-gray. Period, 1730.

454—EARLY AMERICAN SLAT BACK ARMCHAIR *W. B. Hogg*

35. A large, handsome chair, to which rockers have been added. Period, 1730.

455—EARLY AMERICAN BANNISTER BACK SIDE CHAIR *H. Hill*

60. A small chair with simple turnings and rush seat. Period, 1700.

456—EARLY AMERICAN MAPLE ARMCHAIR *W. W. Sherman Agt.*

80. Slat back with "Chippendale" cresting rail. Has early rockers. Period, about 1740.

457—NEW JERSEY QUEEN ANNE ARMCHAIR *H. A. Hatch*

85. The legs and arms are turned. The front feet end in the Dutch pad. The splat is the plain vase-like shape usually found in this type of chair. Rush seat. Period, late eighteenth century.

Second Afternoon

458—NEW ENGLAND QUEEN ANNE SIDE CHAIR

W.C. Ferry

45. The top rail to this chair is gracefully curved, the legs are turned and tapered and end in the pad foot, while the front stretcher is unusually good. Splint seat. Period, 1735.

459—NEW ENGLAND QUEEN ANNE ARMCHAIR

W. Kerfoot

60. The front legs, which extend beyond the seat to meet the arms, are nicely turned. The stiles are turned and taper gracefully where they join the cresting rail. The splat is the conventional plain one of the type. Period, 1730.

460—HEPPLEWHITE MAHOGANY MIRROR

Mrs. W.C. Collins

60. A small mirror with scrolled and shaped decoration at top, bottom and sides. Period, 1800.

461—MAHOGANY MIRROR

M. Newborg

50. Similar to previous number.

462—MAHOGANY MIRROR

C. H. Brown

55. Similar to previous number, but larger and more interestingly scrolled.

463—MAHOGANY MIRROR

A. Mark

30. Similar to foregoing, but small and has gilt fillet around glass.

464—MAHOGANY MIRROR

Mrs. W.C. Bulliet

40. Similar to foregoing. (Several side ornaments restored.)

465—EARLY AMERICAN TURNED-LEG TABLE

J. J. Edmann

100. Of maple, with squared stretchers. Period, 1700.

466—HEPPLEWHITE SEMICIRCULAR SIDE TABLE

W.C. Oakley

55. A small mahogany table made to stand against the wall, decorated with lines of satinwood. Period, 1790.

Width, 28 inches

462a - Mirror - M. Newborg.

55.

Second Afternoon

COLLECTION OF RARE AMERICAN WINDSORS
OF THE EIGHTEENTH CENTURY

467—LATE WINDSOR STOOL

E. Belasco

35.

A tall stool, probably used at a desk. Period, 1800.

Height, 24 inches.

468—FAN-BACK WINDSOR SIDE CHAIR

Mrs. M. D. Robinson

50.

An excellent little Rhode Island chair with fine turnings and seat, well-carved ears and an unusually low back. Period, 1765.



469—BOW-BACK WINDSOR ARMCHAIR

W. B. 24-50

110.

This chair has an unusual form of back, which is very wide and full. The seat is also unusual in being deeply hollowed and "saddled." Period, 1760.

470—SMALL COMB-BACK WINDSOR ROCKER

W.B. Tracy

120. Bamboo turnings. Period, 1800.

471—LATE WRITING-ARM WINDSOR CHAIR

" " "

110. Rectangular cresting and bamboo turnings. Period, 1820.

472—HIGH BOW-BACK WINDSOR SIDE CHAIR

" " "

160. Fine spindles and turnings. Very rare in this form. Period, 1770.



473—HIGH BOW-BACK WINDSOR ARMCHAIR

1800 00

130. A fine, large, comfortable chair, with the rare high back, which measures 43 inches from seat to top. The arms end in scrolled knuckles. The legs are of the blunt arrow type found in Pennsylvania, in which State this chair was secured. (Seat repaired.) Period, 1760.



474—COMB-BACK WINDSOR ARMCHAIR

Mrs. F. L. Ackerman

180. A very rare form, having turned side spindles, which of course are found in all fan-back side and arm chairs, but which the writer has never before seen in this type. The cresting has plain ears. Period, 1785.

475—BOW-BACK WINDSOR ARMCHAIR

W. B. Stagg.

100. Unusual in the shape of back and legs. Period, 1790.

476—HIGH WINDSOR DESK CHAIR

J. M. Stagg.

90. An unusually high chair with curious turnings and a rare form of high bow. Period, 1790.



477—NEW ENGLAND COMB-BACK WINDSOR ARMCHAIR

Burnet Ayt.

200. A remarkable chair with low back rail, finely shaped and spiralled cresting, carved knuckles, wide-spread, finely turned legs and a perfect seat. One of the most beautiful Windsors the writer has ever seen. Period, 1775.

478—BRACE-BACK, LOOP-BACK WINDSOR ARMCHAIR

W. W. Seaman Ayt.

70. This is a fine example of the later New England chair, having mahogany arms and well-turned legs. Period, 1790.

479—HOOP-BACK WINDSOR SIDE CHAIR

W. W. Seaman Ayt.

40. A fine, large, well-proportioned chair with excellent turnings. Period, 1790.



480—BRACE-BACK, FAN-BACKED WINDSOR ARMCHAIR

230. High narrow back, with graceful rail ending in spiralled "ears." The arms join the turned side spindles and end in carved knuckles. The legs and arm spindles have excellent turnings, and the seat is well formed. It scarcely need be said that specimens of this type are extremely rare. Period, 1775.

481—BOW-BACK WINDSOR ARMCHAIR

So. An interesting chair with arms ending in carved knuckles, but with "bamboo" turnings. Evidently a transition piece. Period, 1800.

482—LOOP-BACK WINDSOR SIDE CHAIR

60. This chair has the very rare curved stretchers; its proportions are excellent. Period, 1800.



483—BRACE-BACK, FAN-BACK WINDSOR ARMCHAIR

210. Of the same type as No. 480, and probably the work of the same New England artisan. Period, 1775.

484—BOW-BACK WINDSOR ARMCHAIR

110. Unusual in the shape of its back, and in its balustered spindles. Has carved knuckles at ends of arms. Period, 1770.

485—BOW-BACK WINDSOR ARMCHAIR

100. New England type, having the bow and arm combination instead of the horizontal brace and arm. The legs and arm spindles have the deep turnings characteristic of this type. Period, 1780.

Second Afternoon



140. 486—FAN-BACK WINDSOR ARMCHAIR *A. A. Hallford*

This fine example has a very high back with beautifully turned and squared side spindles. The arms join the side spindles at a section squared to receive them. The graceful top rail is spiralled at the ends. Turnings and seat are excellent. Period, 1775.

487—BOW-BACK WINDSOR ARMCHAIR *W. B. Kagg*

An early chair of excellent proportions and turnings. Period, 1770.

488—CHILD'S WINDSOR HIGH CHAIR *A. A. Hallford*

A graceful little piece of the early bow-back type, with good turnings. Period, 1770.



489—COMB-BACK WINDSOR ROCKING CHAIR

W.C. Hogg.

190. An exceedingly large and dignified chair with early turnings. Period, 1750.

490—SMALL COMB-BACK WINDSOR ROCKING CHAIR

J. T. MacLard.

75. Remarkable for the curvature of the cresting rail. The turnings are excellent. Period, 1765.

491—LARGE COMB-BACK WINDSOR

D.C. Bryce

45. Pennsylvania type of turnings to arm spindles and legs which end in the small ball feet. The ears are spiralled. The seat is repaired; otherwise original. Period, 1755.

Second Afternoon

492—COMB-BACK, BOW-BACK WINDSOR ARMCHAIR

J. H. A. Axford
100. A good example of this very rare type. The comb rises above the bow, which joins the bottom rail, as in the typical bow-back. The cresting rail is plain, the turnings good. (The seat and legs have been repaired.) Period, 1780.

493—LARGE COMB-BACK WINDSOR ARMCHAIR

W. B. Axford
180. A fine example of the Pennsylvania type, with characteristic turnings to legs and arm spindles; well-formed rail and spiralled ears. Period, 1755.

494—WINDSOR SETTEE

A. A. Hutch.
180. Bow-back, with underscrolled arms, "bamboo" legs and stretchers. Period, 1800.

495—TALL COMB-BACK WINDSOR ARMCHAIR

Theo. Offerman
125. Remarkable for its height of seat. The back is high also, and narrow. The turnings are good and the rails have carved spirals. Period, 1775.

496—PAIR OF NEW JERSEY FAN-BACK WINDSOR CHAIRS

J. C. J.
370. Large and comfortable chairs, having well-modelled seats and typical New Jersey leg turnings. The handsomely turned side spindles and nine plain spindles are surmounted by the usual cresting, which is spiralled at either end. Period, 1770.

497—PAIR OF NEW JERSEY FAN-BACK WINDSOR CHAIRS

W. B. Axford
340. Counterparts of those described above, but having a slightly different color, owing probably to the use of a different pigment when originally painted. Period, 1770.

498—RARE BOW-BACK WINDSOR ROCKER

W.B. Sagg

65. This is the only early chair that has come to the writer's notice which was obviously intended for a rocking chair. The legs, which are unquestionably original, have an enlargement at the end into which the rocker is mortised. Period, 1790.

499—LOW-BACK WINDSOR ARMCHAIR

" " "

60. Unusual in having an early form of turning to legs and arm spindles, but differing from the Pennsylvania type. Period, 1760.

500—FAN-BACK WINDSOR ARMCHAIR

Mrs. M. Robinson

130. This chair may be described in the same terms as No. 486, which it resembles so closely that it seems obviously the work of the same maker. The rail of this piece is shorter and not so graceful as that of its fellow. So far as the writer knows, no other chairs of this type and quality have survived. Period, 1775.

501—BRACE-BACK, COMB-BACK WINDSOR ARMCHAIR

A. Colket

150. The bracing spindles occur in all but a few of the types with which the writer is familiar, but this is the first comb-back with this feature that has come to his knowledge. The legs have been lengthened; otherwise, entirely original. Period, 1765.

502—BRACED BOW-BACK WINDSOR ARMCHAIR

L.D. Swann

75. New England type, the arms being a continuation of the bow instead of part of the horizontal brace, as in earlier chairs. Period, 1780.

503—FAN-BACK WINDSOR ARMCHAIR

W.B. Sagg

135. The arms join the turned side spindles. The cresting rail is of the New England type, without spirals. Turnings good. Period, 1785.



504—UNIQUE WINDSOR TABLE

Collings and Collings.

410.

The legs and stretchers of this table are identical with Windsor chairs of the period. The top is circular and beveled on the under side. No other table of this type has come to the attention of Windsor collectors, so far as the writer knows, and the exclusive adjective is doubtless warranted. At some time in its history, cleats were nailed to the under side of the top to correct a tendency to warp. They were removed by the present owner. Period, 1770.

Height, 24¼ inches; diameter, 24 inches.

FURNITURE OF THE SEVENTEENTH, EIGHTEENTH
AND EARLY NINETEENTH CENTURIES

505—HEPPLEWHITE SMALL CHERRY TRIPOD TABLE

J. H. Mettler.

65.

Oval top, turned pillar and slender curved legs. Period, 1800.

504a- side chair. *W.D. Seaman Agt.*

85.

Second Afternoon

506—HEPPLEWHITE BOW FRONT DRESSING MIRROR

J. W. Osby.

65. A small piece with oval mirror and graceful supports. There are two drawers. Period, 1800.

507—EMPIRE MAHOGANY TILT TABLE

D. Belasco.

85. Finely carved pillar and reeded legs. Top is of figured veneer with broad cross-banding around edge. Probably a Phyfe piece. Period, 1810.

508—EARLY AMERICAN TURNED-LEG TABLE

Smith & Co.

80. Small round table of American walnut, with turned stretchers. The top is not original. Period, 1700.

509—EARLY AMERICAN BANNISTER BACK ARMCHAIR

A. Whitney.

135. An unusual form of chair, to which rockers have been added. Period, about 1710.

510—EARLY AMERICAN SLAT BACK ARMCHAIR

M. Newborg

75. With rockers added. Period, 1740.

511—EARLY AMERICAN SIDE CHAIR

Mrs. J. A. Meyer.

35. The legs and stretchers are turned and squared. The cresting rail is arched and buttressed with leaf-like carvings. Period, 1695.

512—FOUR AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIRS

Geo. E. Farish.

320. The backs are a broken oval in form, with a fan-shaped, perforated center splat and two narrow side splats. Braced tapered legs.

513—CHIPPENDALE MAHOGANY CORNER CHAIR

Mrs. H. B. Blank.

65. Carved rail, pierced splat and straight legs. (Ends of arms restored.) Period, 1770.



514—EARLY AMERICAN BANNISTER-BACK SIDE CHAIR

380. A beautiful American chair with finely carved cresting and front stretcher. The stiles are turned and squared and are surmounted by turned finials. The front legs are similarly treated and end in a large and finely proportioned Spanish foot. The seat is of rushes. Period, about 1690.

515—EARLY AMERICAN SLAT BACK ARM ROCKER

70. A handsome chair with remarkably fine turnings; the arm spindles resemble those used in Windsor chairs. Period, 1765.



516—EARLY AMERICAN CARVER ARMCHAIR

2. Sucko.

250. Rectangular back with elaborately turned stiles. At the top are two turned cross-spindles. Connecting the lower of these with a similar one at the bottom are three turned spindles. The front legs are plain. The continuation of the legs, however, which support the arms, are elaborately turned, as are also the arm bars. A fine example of this rare form and practically in perfect condition. Period, 1650.

517—SET OF SIX PAINTED SHERATON CHAIRS

W. B. B. B. B. B. B.

210. Straight turned legs and stretchers and wooden seat. Four turned spindles fill the space between the horizontal splat of the back and the chair seat. The top rail is plain and curved on the upper edge. Stenciled in fruit and flowers on dark green background. Original condition. Period, 1820.

Second Afternoon

518—EARLY AMERICAN WALNUT TABLE

N. Y. Seaman Agt.

60 This rare table has the umbrella turnings to legs and shaped stretchers of the early period. The frame has a moulding at bottom and there is a single drawer. The handles are of the period. The table has been repaired and refinished, but it is original throughout excepting some restoration of interior of drawer. Period, about 1690.

Height, 27 inches; top, 27½ by 18 inches.

519—VERMONT QUEEN ANNE DESK

Mrs. R. M. Ritter.

145. Typical drop front desk on a low frame, which is supported by four daintily-formed Queen Anne legs with Dutch feet. Of a soft wood, stained brown. Period, 1730.

520—EARLY AMERICAN WALNUT GATE-LEG TABLE

J. H. Bolhart.

120. A small table of the Pennsylvania type. Period, 1710.

Length, 41 inches; breadth, 36 inches.

521—MAHOGANY PEMBROKE TABLE

50 Recessed corners and drop leaves.

522—EARLY AMERICAN SIDE CHAIR

Mrs. E. Chauncey

135. The lines of this chair follow the conventional form. The cresting rail is well carved with pierced scrolls and leaf designs. The legs are slightly bowed at the knees, the lower section being composed of a double scroll. The stiles are turned and squared. The front stretcher is elaborately carved to correspond with the cresting rail. Period, 1690.

523—DUTCH SIDE CHAIR

J. H. Bolhart

40 Moulded and paneled back, bow legs and turned stretchers. (The feet have been restored.) Period, about 1710.



O. Bennet Agt.

524—EARLY AMERICAN BUTTERFLY TABLE

500. The legs and braces are finely turned and squared. The oval top is made with drop-leaf ends which are supported by the shaped brackets, which give this interesting type of table its name. (In the rough and drawer missing.) Period, about 1690.

When opened, 77 by 28 inches.

H. J. Green
525—AMERICAN QUEEN ANNE EXTENSION-TOP CORNER CHAIR

260. A rare example in maple or other light wood. The extension, in Queen Anne form, rests upon the heavy rail always found upon chairs of this type. The stiles and legs are turned and the latter end in flattened ball feet. They are reinforced by finely turned and squared stretchers which cross in the middle. Period, 1720.

Second Afternoon

526—EARLY AMERICAN LOVE SEAT

Miss Sewell.

120.

This fine little piece is in the usual form of two chairs, with two slats in each back. The stiles and front legs are finely turned, the former ending in acorn finials and the latter in a turned foot. The end front legs rise above the seat in an elaborate turning, which supports the arms of early form.

527—AMERICAN CHIPPENDALE "CONSTITUTION" MIRROR

B. Sweden.

180.

In mahogany and gilt. Frame decorated with carved and gilded mouldings with fruits and leaf pendants at sides. Bottom elaborately moulded; top is scrolled and has a "three feather" ornament. (Restored and regilded.) Period, 1750.

Frame, 55 by 25 inches; glass, 34 by 18 inches.

528—EARLY AMERICAN GATE-LEG TABLE

G. S. S.

100.

An early table in circular form, with fine turnings. Period, 1690.

Diameter, 45½ inches.

529—CORNER SIDEBOARD

B. Sweden

140.

Mahogany and mahogany veneer. It is without inlay and has tapered legs.

530—MAINE QUEEN ANNE HIGH BOY

Mrs. J. Capeland

360.

In the usual form of the period, but the top is finished with a dentilated cornice and the two deep drawers are carved with a sunburst. Period, 1725.

531—NEW JERSEY QUEEN ANNE CHERRY DAY-BED

J. A. Hatch

300.

Rectangular form with four cabriole legs and pad feet. The back has a pierced splat and serpentine cresting rail. The legs of the back resemble the rear legs of chairs of the period. Period, 1735.



532—EARLY AMERICAN SEVENTEENTH CENTURY CHEST OF
DRAWERS

100. Of pine, decorated, probably by an Indian, with a characteristic design on a black ground. Turned feet and the early drop handles. Period, 1690.

532A—EIGHTEENTH CENTURY PENNSYLVANIA CHEST

80. Rectangular form, on shaped, bracket feet, decorated with scrolls. The front and sides are painted with floral designs in bright colors. The top is similarly painted. Period, about 1770.

Length, 47 inches; width, 22 inches; height, 23 inches.

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, FEBRUARY 26, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

SHEFFIELD PLATED WARE OF THE EIGHTEENTH CENTURY

533—SHEFFIELD MUSTARD CUP

Mrs. E. Chauncey

15.

Oval form with loop handle. The body has perforated and etched borders at top and bottom, and etched lid. Original glass lining. Period, 1790.

Height, 3 inches.

534—SHEFFIELD WINE COASTER

Mrs. E. Chauncey

7.50

Circular form with perforated border and medallions. Period, 1790.

535—OLD SHEFFIELD MUG

Mrs. E. Chauncey

50

Bulbous body on circular foot with looped handle. Period, 1790.

Height, 5 inches.

536—SHEFFIELD CREAM EWER

Mrs. E. Chauncey

22.50

Vase-shaped, with high looped handle and circular foot. There are beaded borders at the rim, lower end of neck and at foot. Period, 1790.

Height, 5 inches.

537—PAIR OF BEDROOM SHEFFIELD CANDLESTICKS

40.

Candlesticks, scissors and snuffers, complete. Rectangular form with roped edges. Period, about 1800.

Third and Last Afternoon

538—PAIR OF SHEFFIELD CANDLESTICKS

45. Oval form with reeded decoration. Period, about 1790.

Height, 12 inches.

539—SHEFFIELD HOT-WATER URN

85. Urn-shaped body on slender spreading base and square foot. Both cover and body are ornamented with fine fluting, which covers about half their surface. The handles attached to the top of the urn swing free and are circular in form. A very light, graceful design in the Adam manner. Period, 1795.

Height, 14 inches.

EARLY ENGLISH SILVER

540—ENGLISH SILVER TEAPOT

05. Oval form, with curved and heavily reeded sides, straight tapered spout, domed and reeded cover and curved ivory handle. London Hall marks for the year 1800, on the bottom.

541—GEORGE II SAUCE BOAT

50. Low bowl-shaped body, with scalloped flaring rim and wide curved spout. The handle is scrolled and rises well above the body. The three legs start from a shell, curve inward and end in a hoofed foot. The body is elaborately chased with scrolls, birds and fruit. London Hall marks for the year 1752, on the bottom.

Extreme length, 7 inches; extreme height, 4½ inches.

542—GEORGE II LADLE

40. Uneven circular bowl with scalloped rim and curved spout. About five inches of the handle is silver, partly scrolled, the rest wood. The bowl is covered with fine repoussé work of the period in scrolls and flowers. London Hall marks for the year 1759, on the spout.

Length of bowl, 3½ inches; total length, 13 inches.

Third and Last Afternoon

543—GEORGE II TRAY

Circle in Rev.
Circular in form, on three feet. An elaborate raised and perforated border consists of female heads, scrolls, grape leaves and fruit. The feet are similarly decorated. London Hall marks for the year 1754, on the bottom.

Diameter, 12 inches.

EARLY AMERICAN SILVER

544—WINE STRAINER

70 3/4 x 12
42 50 Porringer shape, with scrolled handle, perforated bottom and removable spout. No marks. Period, 1780.

Diameter, 3 1/4 inches.



545—JOHN BURT TEAPOT

1750
Globular form on circular moulded foot, with slender curved hexagonal spout and curved wooden handle. Around the top and extending over the lid is an engraved design of scrolls, shells, human heads, etc. On one side is engraved the arms of the Argall family. Mark: "John Burt," repeated four times, on bottom. Period, 1730.

Height to top of finial, 5 inches.

543-2. Coaster -

J. J. Higginson

17.50

Third and Last Afternoon

546—LYNG CREAMER

130. Pear-shaped body on three shell-shaped feet, scrolled legs and handle and long curved spout. Marks: "Lyng" in scalloped rectangle, repeated twice on bottom. Period, 1765.

Height, 4¼ inches.

547—NICHOLS TEAPOT

170. Oval form with straight sides, straight tapered spout, curved wooden handle and domed cover with acorn finial. Mark: "Nichols," on bottom. Period, 1785.

Height to top of finial, 6 inches.

548—WILLIAM HOLLINGSHEAD TRAY

290. Uneven circular form with raised piecrust rim, bordered by a rudimentary leaf design. There are three curved legs ending in hoofed feet of the Queen Anne type. At the center is the engraved monogram: "S. G. P.," for a former owner, a Pott, of Pottsville, Pa. Mark: "W. H.," on bottom. Period, 1760.

Diameter, 6¾ inches.

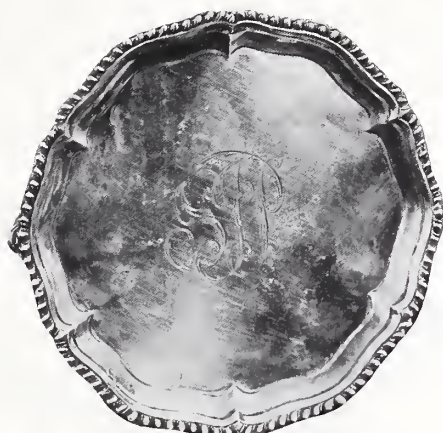
(Illustrated)

549—J. ANTHONY TEA SET

370. Oval-shaped teapot with straight sides, straight tapered spout and domed lid with acorn finial. Urn-shaped sugar bowl on square foot, flattened bell-shaped cover with acorn finial. Helmet-shaped creamer on square foot, loop handle and domed cover with acorn finial. All three pieces are decorated with beading at top and bottom. Marks: "J. Anthony," repeated twice on bottom of teapot; "J. Anthony," on bottom of sugar bowl. No mark on creamer. Period, 1785.

Height to top of finials: Teapot, 5¾ inches; sugar bowl, 9¼ inches; creamer, 7 inches.

(Illustrated)



548



549

No. 548—WILLIAM HOLLINGSHEAD TRAY

No. 549—J. ANTHONY TEA SET



550—WILLIAM HOLLINGSHEAD TEAPOT

Mrs. E. Chauncey.

370. Pear-shaped body on low circular foot, curved, moulded and embossed spout, domed cover and bell-shaped finial. Mark: "W. H.," repeated three times, on bottom. The monogram "S.J.P." is engraved on the side. The piece was secured from a descendant of the Pott family of Pottsville, Pa. Period, 1765.

Height to top of finial, 7 inches.

ENGLISH AND AMERICAN FURNITURE OF THE
EIGHTEENTH AND EARLY NINETEENTH
CENTURIES

551—CHIPPENDALE MAHOGANY TEA BOX

Lg. Hill.

25. Oblong, with moulded lid, ogee feet and original brass handle. Interior missing. Period, 1760.

Height, 6½ inches; length, 10 inches.

552—HEPPLEWHITE SATINWOOD TEA BOX

B. A. Munn.

35. Oblong form. The edges are decorated with bands of inlay. On the lid is a medallion of Britannia and the Lion in light woods against an olive background. The lids of the tea caddies are beautifully ornamented with shells in olive wood medallions. Period, 1785. *Height, 6 inches; length, 12 inches.*

Third and Last Afternoon

553—CHIPPENDALE PIECRUST TRAY

52. Originally a tray, later used as the top of a candle stand and finally restored to its original form. Period, about 1750.

Diameter, 11¾ inches.

554—PAIR HEPPLEWHITE SATINWOOD KNIFE BOXES

120. Sloped tops and serpentine fronts which are inlaid with lines to suggest fluting. The edges are bordered with bands of ebony and mahogany. The inside of the covers has inlaid lines and in the center are ovals of wedge-shaped inlay. Ball feet of Sheffield plate. Period, 1780.

555—PAIR HEPPLEWHITE SERPENTINE FRONT MAHOGANY KNIFE BOXES

179. The scalloped and bowed fronts are inlaid with wide borders of cross-grained kingwood. The sloped tops are similarly treated, while at the center of these are inlaid shells. Period, 1780.

556—MINIATURE AMERICAN SHERATON MAHOGANY BEDSTEAD

75. This interesting toy is completely furnished with feather bed, bolster, pillows, quilted cover and linen, all of which are original excepting the pillow and bolster cases. The posts are slender and turned. Period, 1800.

Length, 20 inches; breadth, 13 inches.

557—MINIATURE AMERICAN HEPPLEWHITE SIDEBORD

85. Of rectangular form on small feet. The front is inlaid with satinwood lines. Period, 1800.

558—HEPPLEWHITE MAHOGANY BAROMETER CASE

40. In the conventional form with satinwood inlays. (The mechanism is missing.) Period, 1790.

559—CHIPPENDALE MAHOGANY KNIFE BOX

75. Sloped top and serpentine front. The handles, escutcheon, top handle, hinges and ball and claw feet are all of silver. Period, about 1760.

Third and Last Afternoon



560—AMERICAN HEPPLEWHITE MAHOGANY CANDLE STAND

115. Octagonal top, slender vase turned pillar, curved and tapered legs and spade feet. In the center of top is an inlaid shell and there is a narrow border of inlay around the edge. Period, 1785.

Length of top, 19 $\frac{3}{4}$ inches; breadth, 14 $\frac{3}{4}$ inches.

561—HEPPLEWHITE MAHOGANY LIQUEUR BOX

Mrs. J. F. Edman.

145. The square box is finely inlaid with shells, medallions and fan-shaped ornaments. It contains a rare set of ten gilded glass bottles and a tray of the period. On the inner side of the lid is a mirror finely etched on the reverse side. Period, 1785.

Length, 11 $\frac{1}{4}$ inches; breadth, 9 inches; height, 9 inches.



562—AMERICAN SHERATON INLAID CHERRY TILT TABLE

130. Octagonal top, turned and reeded pillar, and incurved spindle legs. The top and legs are inlaid with satinwood, and the top with a wine bottle and glasses. Period, about 1795.

Length of top, 19 inches; breadth, 15 inches.

563—PAIR CHIPPENDALE MAHOGANY POLE SCREENS

200. Graceful, slenderly turned upright mounted on tripod legs ending in inverted scroll feet. Old needlework screens. Period, 1775.

564—HEPPLEWHITE MAHOGANY POLE SCREEN

100. Shield-shaped frame, enclosing embroidered silk panel. Carved base, and inlaid tripod legs. Period, 1790.

Third and Last Afternoon



565

300. 565—AMERICAN HEPPLEWHITE CLOCK BY
C. C. Spurr.
JOSHUA WILDER OF HINGHAM,
MASS.

The form of this little mantel clock resembles somewhat that of a miniature tall clock, excepting that it has no middle section. It also resembles a number of clocks made by the Willards, but is more graceful than most of these. The hood is surmounted by a small fret and urn, and both hood and base are decorated with inlaid lines of satinwood, while the latter is finished at the bottom with a shaped apron which separates the Hepplewhite feet. The maker's name and town are inscribed on face. Period, 1795.

65. 566—SMALL LATE QUEEN ANNE MIRROR
Hugh Hill.

Rectangular moulded frame with a high upper and a narrow lower panel. These have applied ribbon and wreath ornaments, gilded.

Height, 22 inches; width, 10½ inches.

567—AMERICAN HEPPLEWHITE MAHOGANY DRESSING MIRROR
W. W. Seaman Sgt

100. The shield-shaped frame has a concave surface and is beaded at the edges. It is supported by four cabriole legs similarly treated. The inner frame is adjustable. Period, 1790.

Height, 27 inches.

568—AMERICAN HEPPLEWHITE MAHOGANY AND GILT MIRROR

Rectangular form with gilt fillet; scrolled panels above and below. The center of the upper panel is occupied by a gilded bird, partly carved and partly applied. Period, 1806.

Height, 34½ inches.

Third and Last Afternoon

569—QUEEN ANNE WALNUT AND GILT MIRROR

Y. Kneeland
5. Rectangular moulded frame with a gilt fillet bordering the inner side. Top and bottom panels decorated with gilded wreaths.

Height, 33 inches.

570—AMERICAN HEPPLEWHITE INLAID CHEST

Miss M. D. Kellogg.
200. Low square form with chest at top and cupboard below. The doors and false drawer are veneered with bird's-eye maple, as are the stiles, which end in spade feet. Period, 1780.

571—AMERICAN HEPPLEWHITE PEMBROKE TABLE

J. Metcalf.
150. Mahogany, inlaid with satinwood. The two leaves are supported by brackets, and, when raised, give an oval form to the table. Period, 1795.

572—DUNCAN PHYFE CORNER WASHSTAND

R. Tree.
160. Of mahogany veneer, with mahogany cross banding. The legs are reeded and the doors and drawer have the original ivory knobs. Period, about 1800.

573—DUNCAN PHYFE MAHOGANY SIDE CHAIR

Mrs. C. E. Atwood.
220. The front legs are reeded and tapered. The top of the stiles are also reeded and the cresting rail is ornamented with the typical carved thunderbolts tied with a ribbon. The seat is rounded and the wooden rim which encloses it is reeded. Period, about 1800.

574—MAHOGANY DUNCAN PHYFE MIRROR

P. Schley.
75. Rectangular form, with rare tapered and reeded pillars on either side. The top is moulded and the two glasses are divided by a mahogany strip. The glasses are original. This piece has all the characteristics of Duncan Phyfe's work. It was found in New Jersey. Period, about 1805.

Third and Last Afternoon



W. W. Seaman & Co.

575—AMERICAN SHERATON MAHOGANY WORK TABLE

200. Oval body with paneled sides on slender reeded legs. Known as the Martha Washington type. Probably the work of Duncan Phyfe. Period, about 1805.

W. W. Seaman & Co.

576—AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIR

130. Shield-shaped back, square fluted legs and plain stretchers. The splat is outlined by two elongated "C" scrolls. At the center is a carved medallion and at the top sprays of wheat. Period, 1790.

W. W. Seaman & Co.

577—CHIPPENDALE MAHOGANY PIECRUST TABLE

260. Finely carved top, carved pillar, legs and feet. Examination will reveal the fact that the top and base were not originally together, and that the carving on the base is not of the period.



L. Joseph.
578—AMERICAN SHERATON MAHOGANY WORK TABLE

190. Square form with chamfered corners. The carved and reeded legs extend over the corners to the top, which has a ribbed border. Probably a Duncan Phyfe piece. Period, about 1800.

H. Steudening.
579—AMERICAN HEPPLEWHITE CORNER WASHSTAND

75. A very light and graceful piece with delicate legs slightly curved at bottom. The drawers, legs and edges of flat surfaces, excepting the splash board, are handsomely inlaid with narrow bands of intricate design in satin and other woods. Period, 1790.

W.C. Cogg.
580—LARGE AMERICAN SHERATON MAHOGANY ARMCHAIR

185. Rectangular back with carved and scrolled splat; moulded arms and straight fluted legs. Period, 1790.

Third and Last Afternoon

581—THREE AMERICAN SHERATON LACQUERED SIDE CHAIRS *Mrs. J. F. Erdmann*

Turned and bowed cresting, one wide and one narrow slat and turned legs, which are connected at the front with a flat brace. The flat surfaces are stencilled with fruit and flowers. Rush seats. Period, 1810.

582—SET OF SIX AMERICAN SHERATON PAINTED SIDE CHAIRS *" " " "*

330. Turned and bowed cresting, one wide and one narrow slat and turned legs, which are connected at the front with a flat brace. The flat surfaces are stencilled with fruit and flowers. Rush seats. Period, 1810.

583—AMERICAN HEPPLEWHITE MAHOGANY ARMCHAIR *H. C. Coggy*

320. The back is in the typical shield form. The base of the splat rises in three sections. The middle section is carved in a leaf design and separates near the top where it supports a leaf and flower ornament. The two side sections form an oval which is intertwined with carved drapery. Moulded front legs and spade feet. Period, 1795.

(Illustrated)

584—AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIR *S. Williams*

180. Similar to and from the same set as the above. Period, 1795.

585—PAIR AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIRS *" "*

320. Very similar to the above. Slight variations only. Period, 1795.

586—AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIR *" "*

100. Similar to the above. Period, 1795.

587—AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIR *" "*

150. Similar to the above, but with slightly curved tapered legs.

(Illustrated)

588—AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIR *" "*

150. Similar to the above. Period, 1795.

589—PAIR AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIRS *Mrs. W. V. Rutter*

320. Similar to the above, but with reeded front legs and stretchers. Period, 1795.

(Illustrated)



583



587



589

AMERICAN HEPPLEWHITE MAHOGANY ARMCHAIR AND TWO SIDE CHAIRS

Third and Last Afternoon

591—HEPPLEWHITE ROSEWOOD PEMBROKE TABLE *C. J. Timbush*

460. The top has a wide border of satinwood around the outer edge and a narrow border of kingwood. The legs are tapered and end in brass castors of the period, 1780.

592—AMERICAN HEPPLEWHITE MAHOGANY CARD TABLE *C. J. Timbush*

280. Bowed front and serpentine sides. The frame is veneered with figured mahogany, with a panel of mahogany and satinwood in the center. The legs and edges of frame are inlaid with borders and lines. Period, 1790.

593—AMERICAN HEPPLEWHITE PEMBROKE TABLE *N. L. Tidwood*

310. The edges of the drop leaves are serpentine in form and have recessed corners. The top, frame and legs are inlaid with lines and borders of satinwood, while at the tops of the legs are floral inlays. Period, 1790.

Length, 42 inches; width, 33 inches.

594—AMERICAN HEPPLEWHITE MAHOGANY CABINET TOP DESK *J. H. C. J. Tidwood*

310. A small piece, with two doors to cabinet and hinged writing leaf. The bottom section has wide drawer, and two smaller drawers and two bottle drawers at the sides. The legs are tapered. Period, 1795.

595—AMERICAN HEPPLEWHITE MAHOGANY SIDE CHAIR *V. Tidwood*

100. Beautifully carved splat, tapered legs and spade feet. Period, 1790.

596—QUEEN ANNE WALNUT AND GILT MIRROR *J. H. C. J. Tidwood*

70. Rectangular moulded frame with a gilt filet bordering the inner side. At the top is a high cut and scrolled panel with an applied gilt ornament in the form of a bird and foliage. At the bottom is a narrow panel with a simple gilt ornament.

Height, 38 inches.

597—AMERICAN SHERATON MAHOGANY CHEVAL GLASS *J. H. C. J. Tidwood*

100. Turned uprights supported by four legs ending in brass claw feet. The beveled glass is original. Period, 1810.

Height, 70 inches.



598

Col. Robert
598—WILLIAM AND MARY SIDE CHAIR

190. Finely carved cresting and front stretcher, turned stiles and carved cabriole legs, which end in the early scrolled foot. A floral carving decorates the frame of the back, which is carved, as is the seat. Unquestionably an English chair of about 1690.

Mrs. J. F. Erdmann
599—AMERICAN SHERATON SERPENTINE CARD TABLE

200. Of light mahogany with folding top and slender reeded legs. This reeding is carried up on to the frame. The frame has a satinwood panel in the center and is bordered with kingwood, as is the edge of the top leaf. Period, about 1785.

Col. Robert
600—AMERICAN HEPPLEWHITE MAHOGANY CARD TABLE

170. Bow front, serpentine sides and slender tapered legs. At front and sides are large panels of kingwood and satinwood bordered by cross-grain kingwood. At the tops of the legs are rectangular panels and the edges of the tops are inlaid with borders in a key design. Period, 1795.

Third and Last Afternoon

601—DUNCAN PHYFE MAHOGANY WINDOW SEAT

Mrs. R. M. Ritter

310. Narrow rectangular form with the rails sweeping up the high side arms which end in scrolls. The cross-bars at the top of these arms are of finely figured wood in panel form. A shaped lower bar is slightly carved. The legs are carved and end in a lion's paw foot. Undoubtedly of Phyfe workmanship. Period, about 1805.

(Illustrated)

602—AMERICAN HEPPLEWHITE MAHOGANY HALF-ROUND CARD TABLE

Dr. Bernal

170. Of fine proportion and construction. The frame is veneered with beautifully figured mahogany and inlaid with lines of satinwood. The legs are decorated with inlaid floral medallions and bell flowers of satinwood. Both rear legs swing out to support the folding leaf. Period, 1790.

603—AMERICAN HEPPLEWHITE MAHOGANY CARD TABLE

Mrs. Beard

180. Rectangular, with rounded and recessed corners. The top is finished at the edges with cross-grained bands of kingwood. The bottom of the frame has a border of the same wood. In the center of the frame is a panel of figured mahogany and satinwood, while the tapered front legs are paneled with figured satinwood. Period, 1785.

(Illustrated)

604—AMERICAN SHERATON MAHOGANY AND SATINWOOD WORK TABLE

Sucks

130. Square form, with two drawers and a rimmed tray. The stiles and legs are paneled with bird's-eye maple as far down as the tray, below which they are turned and reeded. Each drawer is faced with three panels of figured satinwood. Period, about 1785.

Height, 28 inches; diameter, 16 inches.

605—AMERICAN SHERATON MAHOGANY BOW FRONT BUREAU

Mrs. Rev. Spencer

170. The stiles at the corners are turned and have a diagonal reeding, and end in short turned and reeded legs. The four drawers are veneered with figured mahogany. Period, about 1810.



No. 601—DUNCAN PHYFE MAHOGANY WINDOW SEAT

No. 603—AMERICAN HEPPLEWHITE MAHOGANY CARD TABLE

Third and Last Afternoon

606—CHIPPENDALE MAHOGANY CANDLE STAND

W. Seaman Agt.

140.

The column is a cluster of three spindles bound at the center by a carved collar. The cabriole legs, which end in scrolled feet, have a well-executed leaf carving. The top is carved with scrolls and leaves, but having been badly damaged by fire before the present owner acquired it, it was necessary to restore it. It is supported by an iron rod which is adjustable to different heights. Although found in Maryland, it is doubtless of English origin. Period, 1760.

(Illustrated)

607—AMERICAN SHERATON BUREAU WITH REEDED COLUMNS

D. Kellogg.

250.

Rectangular form with reeded corner posts. The front is straight, with four drawers veneered with bird's-eye maple and bordered by cross-grain mahogany. The sides and top are of birch or other light wood. Period of about 1790.

608—PAIR UNIQUE AMERICAN SHERATON MAPLE POLE SCREENS

J. B. Turloot.

100.

Slender pole supported by a delicate vase and tripod legs, terminating in brass paw feet. The screens are of wood in irregular form with stencilled landscapes. Period, about 1800.

Height of pole, 27 inches.

(Illustrated)

609—MINIATURE AMERICAN HEPPLEWHITE MAHOGANY TALL CLOCK

D. Belasco

230.

Conventional form with arched and scrolled hood, paneled waist and French feet. The enamelled face is circular. Period, 1810.

Height, 34 1/4 inches.

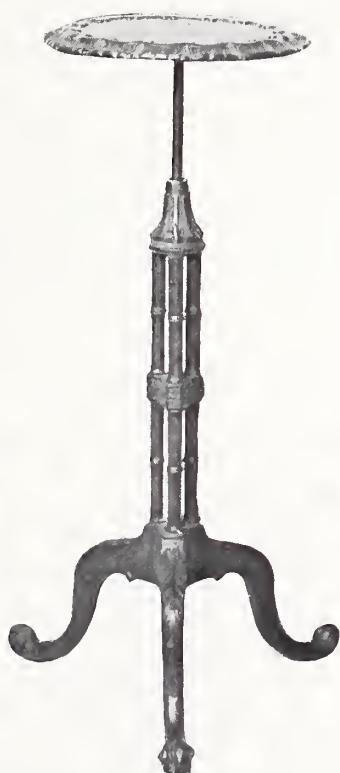
610—AMERICAN MAHOGANY FIRE SCREEN

Wm. T. Spencer

45.

Irregular rectangular frame, which rests on four cabriole legs ending in scroll feet. The frame and legs are elaborately moulded and carved in the French manner. Original needlework panel. Period, 1835.

Height, 50 inches; width, 25 inches.



606



608



608

NO. 606—CHIPPENDALE MAHOGANY CANDLE STAND

NO. 608—PAIR UNIQUE AMERICAN SHERATON MAPLE POLE SCREENS

Third and Last Afternoon

611—PAIR OF AMERICAN EMPIRE POLE SCREENS *Mrs. C. C. Cady.*

130. Elaborately carved poles supported by shaped platform on ball feet. Screens are round and are covered with the original silk. Period, about 1815.

(Illustrated)

612—AMERICAN CHIPPENDALE MAHOGANY SIDE CHAIR *Metropolitan Museum of Art.*

140. This chair is in a well-known design, with a floral design carved in top rail. The splat is perforated and scrolled but otherwise plain. The seat rail has a carved shell at center and the cabriole legs, which are carved at the knees, end in ball and claw feet. Period, 1745.

613—AMERICAN CHIPPENDALE MAHOGANY SIDE CHAIR " " " "

250. The cresting rail is serpentine with a large floral design carved at the center. A rope ending in a tassel runs from scrolled ears well towards center. The splat is perforated and scrolled, with acanthus leaves and classic floral forms carved on the surface. The stiles are fluted. The cabriole front legs have an elaborate leaf carving, which extends upon the corners of the frame. (One foot has been restored.) Period, about 1745.

(Illustrated)

614—SET OF EIGHT PAINTED AMERICAN SHERATON SIDE CHAIRS *Mrs. J. Brookman.*

320. Turned and bowed cresting, a wide slat, and turned front legs, which are connected by a turned brace. Stencilled in gold with fruit and leaves on a black background. Rush seats. Period, 1810.

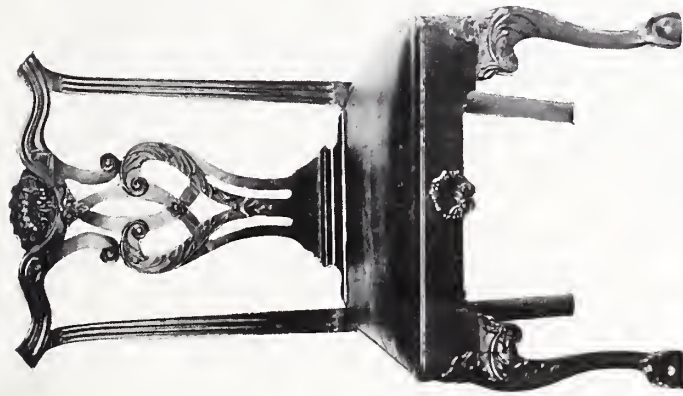
615—AMERICAN SHERATON GILT MANTEL MIRROR *J. A. Cochet.*

110. The three sections are divided by reeded pilasters, with carved capitals. These, with similar pilasters at the sides, support the upper moulding, which is carved with a guilloche and rosettes and decorated with small balls. The lower part of frame is a simple moulding. A very light and graceful mirror of rare design. The gilding and glasses are original. Period, about 1790.

Frame, 54 by 18 inches.



611



613



611

No. 611—PAIR OF AMERICAN EMPIRE POLE SCREENS

No. 613—AMERICAN CHIPPENDALE MAHOGANY SIDE CHAIR



616—AMERICAN CHIPPENDALE SERPENTINE FRONT CHEST OF
DRAWERS

250. Solid mahogany of dark color. There are four drawers with the graceful double bow. The overhanging top is moulded. The feet are ogee in form. The brasses are of the period but were not originally on this piece. Period, 1750.

617—JACOBEOAN OAK ARMCHAIR

400. Elaborate cresting rail and front stretcher carved in the seventeenth century manner. Caned back and seat. (The seat frame is probably a restoration.) Period, 1670.

618—QUEEN ANNE MIRROR

150. Rectangular frame with upper and lower panels. English walnut, with gilded wood borders carved in leaf and flower designs. In upper section is a small mirror surrounded by C-scrolls. Period, about 1735.

Frame, 34 by 14 inches; glass, 17½ by 11 inches.

Third and Last Afternoon

619—QUEEN ANNE GILT MIRROR

A. M. Mc Lee

120. Moulded frame with top and bottom panels. The former is arched and scrolled and is finished at the center with a shield and leaf ornament. All the surfaces are carved with shell and floral designs. Period, 1725.

Height, 37 inches.

620—AMERICAN HEPPLEWHITE MAHOGANY AND GILT MIRROR

Am. Bureau.

330. The rectangular frame has an outer and inner gilt filet. The upper panel is finished at the sides and top with carved and gilded scrolls terminating in rosettes. At the center of the top is a gilded urn from which rise flowers and wheat ears. The bottom is cut in scroll designs. Period, 1790.

Height, 41½ inches; width, 17 inches.

621—AMERICAN HEPPLEWHITE MAHOGANY AND GILT MIRROR

" "

320. Similar to the foregoing, but lacking the painted panel and having simpler side ornaments. Period, 1790.

Height, 48 inches; width, 17½ inches.

622—AMERICAN SHERATON GILT MIRROR

C. L. Lumber.

100. The rectangular frame is of carved and gilded wood. The upper section is carved with drapery, rosettes, etc. A heavy moulding with pendant balls finishes the top. Decorating the sides and supporting the pediment are reeded and twisted columns with capitals carved with leaves. Period, 1800.

Frame, 44 by 19 inches; glasses, 35 by 15½ inches.

623—AMERICAN HEPPLEWHITE CABINET TOP DESK

C. L. Lumber.

300. The frame is of cherry, and the door panels, folding lid, and drawer fronts mahogany. These are all decorated with lines of satinwood and panels of figured mahogany. Refinished, but original throughout, including the brasses. Period, 1800.



624—AMERICAN CHIPPENDALE MAHOGANY TRIPOD GALLERY
TABLE

130.

In tripod form with rectangular top, carved pillar and legs and flattened ball and claw feet. The pierced gallery was missing when the table was found and was restored from a Chippendale tea tray of the period. The edge of the top, which revolves and tips, is finely carved. The piece is characteristic of the work of the Philadelphia cabinet-makers of the mid-eighteenth century. It was found in New Jersey.

625—AMERICAN HEPPLEWHITE BOW FRONT BUREAU

230.

The four drawers are veneered with bird's-eye maple, bordered by satinwood and ebony lines and bands of cross-grain mahogany. The tapered bracket feet are high and curved. The handles are of the period, but were not originally on this piece. Period, 1795.

Third and Last Afternoon

626—AMERICAN SHERATON WING CHAIR *Mrs. E. Sheehan.*

175. In the usual form of the period, upholstered in chintz. The front legs, which are of mahogany, are turned and reeded. Period, about 1800.

627—UPHOLSTERED AMERICAN SHERATON ARMCHAIR *W. B. Hogg.*

215. Mahogany arms and tapered spindle legs, which are of a softer wood. A good specimen of the so-called Martha Washington chair. Period, about 1785.

628—AMERICAN SHERATON WING CHAIR *W. W. Seaman Esq.*

230. In the usual form of the period, with turned front legs. Covered with modern chintz. Period, about 1805.

629—AMERICAN SHERATON LARGE UPHOLSTERED EASY CHAIR *Mrs. E. Sheehan.*

180. The back, seat and arms are rectangular. The latter extend from the back to the extreme front of seat. The front legs are reeded.

630—AMERICAN SHERATON CHERRY FIELD BED *E. T. Bishop.*

+70. Reeded and turned foot posts and turned head posts. Period, about 1790.

Length, 75 inches; width, 45 inches.

631—AMERICAN HEPPLEWHITE BOW FRONT BUREAU *A. S. Flagler.*

380. Of cherry, mahogany and maple. The drawer fronts are paneled with bird's-eye maple bordered with cross-grain bands of mahogany. The bracket feet are curved and very high. The handles are of the period, but were not on this piece originally. Period, 1795.

632—AMERICAN EMPIRE MAHOGANY CARD TABLE *E. L. Greder.*

200. A very fine table in splendid original condition. The pillar, which is elaborately carved, starts from a shaped platform which rests upon four claw feet. The section of the top which appears when the table is closed has a border of maple or other light wood. Period, about 1815.

Third and Last Afternoon

633—AMERICAN HEPPLEWHITE MAHOGANY ARMCHAIR

W. W. Seaman Agt.
-340. Shield-shaped back and spindle legs. The splat has a beautifully inlaid medallion and is carved with drapery and interlaced scrolls. Legs are inlaid with satinwood lines. The proportions of the chair are perfect. Period, 1790.

(Illustrated)

634—FOUR HEPPLEWHITE MAHOGANY SIDE CHAIRS

Mrs. W. H. Fair.
400. Shield-shaped backs; splats carved with three feathers, husks and ribbon. The legs are straight and moulded. Slip seats. Period, 1780.

635—HEPPLEWHITE MAHOGANY SIDE CHAIR

A. A. Hagler.
125. Similar to the foregoing, but smaller. Period, 1780.

636—HEPPLEWHITE MAHOGANY ARMCHAIR

200. Similar to the foregoing. With carved arms. Period, 1780.

637—HEPPLEWHITE MAHOGANY ARMCHAIR

J. A. Stiles
180. A handsome chair, having a shield-shaped back, an elaborate splat, carved with drapery and feathers, and straight moulded legs. Period, 1780.

(Illustrated)

638—HEPPLEWHITE UPHOLSTERED SIDE CHAIR

H. L. Fowler Jr.
210. The mahogany frame encircles the upholstered back, and is carved with urn and bell flowers. The seat rail is fluted and legs are carved with bell flowers. They end in spade feet. Upholstered in blue and gold silk tapestry. Period, 1780.

(Illustrated)



638



637



633

HEPPLEWHITE SIDE CHAIR AND TWO ARMCHAIRS

Third and Last Afternoon



Collings and Collings
562. 639—AMERICAN HEPPLEWHITE MAHOGANY CARD TABLE WITH
U. S. ARMS MEDALLIONS

Semicircular in form, with square tapered legs, the two rear legs swinging out to support the folding leaf. The tops are edged with a rope inlay. The frame, of figured veneer, is inlaid with lines and a border in chain pattern. The legs are inlaid at the top with the U. S. arms and are further decorated with satinwood lines and long "tear" shaped panels of figured mahogany. Period, 1795.

Y. T. Keel and
70. 640—AMERICAN HEPPLEWHITE TEA TABLE

The oval top is bordered with satinwood lines and is inlaid at the center with a colored and burnt shell. The pillar is turned and rests upon three tapered and inlaid legs. Period, 1790.



641—LARGE AMERICAN HEPPLEWHITE MAHOGANY AND SATINWOOD CARD TABLE

Semicircular form, with square tapered legs, the two rear ones swinging out to support the folding leaf. The top of this leaf has a large semicircular panel of satinwood, inlaid with leaf patterns. The frame is veneered with figured mahogany, bordered by wide bands of cross-grain satinwood. Floral medallions and husk drops ornament the legs. This is the finest American-made table of the type that has come to the writer's knowledge. It was found in Maryland, but is doubtless of Philadelphia origin, resembling in some particulars the china cabinets described elsewhere. Period, 1790.

Diameter, 37 inches.

642—QUEEN ANNE WALNUT LOW-BOY

The front is divided by two small upper drawers and a long lower one. The legs are gracefully cabriole and end in the Spanish foot. A New Jersey piece. Period, 1715.



643—EARLY HEPPLEWHITE SIDE CHAIR

Mrs. W. A. Lavin.

140.

The front legs are fluted and have a carved rosette at the top. They end in the Marlboro foot. The stiles are fluted and where they join the cresting rail, which is also fluted and ornamented in the center with a beautifully carved shell, there is a rosette similar to those on the front legs. The perforated splat is plain except for a carved pendant of bell flowers underneath the shell. Period, 1775.

644—AMERICAN HEPPLEWHITE MIRROR

P. L. McKean

200.

Rectangular inlaid frame, which is bordered on the inside with a gilt filet. The upper panel has arched and gilded scrolls, ending in unusually fine rosettes. There are pendent gilded flowers at the sides and the bottom panel is scrolled. (Slight restorations.) Period, 1795.



R. A. Paine

645—CHIPPENDALE MAHOGANY SIDE CHAIR

190.

An elaborately carved chair. The seat is rounded, an unusual feature, and the rail is finished with a carved rope border. The legs are carved and end in ball and claw feet. Period, 1745.

W. W. Seaver

646—LARGE AMERICAN HEPPLEWHITE MAHOGANY MIRROR

170.

Rectangular form with arched and scrolled panels at top and bottom and scrolled ornaments at sides. The frame is inlaid with lines of satinwood and mahogany. It has a gilt fillet on the inner sides and the outer edge is beaded. The beveled glass is original. Period, 1800.

Height, 50 inches; width, 20 inches.

Third and Last Afternoon

647—AMERICAN HEPPLEWHITE MIRROR

W. W. M. Butler

170. Of mahogany and gilt. The top is scrolled and gilded. There are side ornaments of mahogany at the top and the usual pendent wheat ears are below these. The bottom is elaborately cut. Around the glass is a double gilt filet. (The vase finial and rosettes are restorations, as are a number of the wheat ears.) Period, 1795.

648—PAIR AMERICAN CHIPPENDALE UPHOLSTERED CHAIRS

B. S. S. S.

140. These interesting pieces were originally side chairs, but, during the Sheraton period, arms were added, each with two reeded supports. The legs are square with carved brackets at the junction with the frame. The stretchers are chamfered and very slender. Upholstered on backs and seats with rose damask. These chairs, if tradition may be credited, were formerly in the possession of Dolly Madison. Period, 1775.

(Illustrated)

649—PAIR CHIPPENDALE ARMCHAIRS

Mrs. C. A. Theriot

1120. Of mahogany, with upholstered backs and seats, carved arms and cabriole legs, which end in scroll feet in the French manner. They are covered with modern woolen tapestry, woven to imitate needlework. Period, 1770.

(Illustrated)

650—CHIPPENDALE MAHOGANY CARD TABLE

W. W. Seaman Agt.

450. Matching the foregoing chairs and made en-suite by the same eighteenth century cabinet-maker. The front, sides and back are serpentine. The back legs both swing out by a telescopic arrangement, forming, when opened, a large and finely proportioned center table. The legs are carved, like the chairs, with a cartouche and leaf design, and end in scroll feet. Period, 1770.

(Illustrated)



650



649



648

No. 648—PAIR AMERICAN CHIPPENDALE UPHOLSTERED CHAIRS

No. 649—PAIR CHIPPENDALE ARMCHAIRS

No. 650—CHIPPENDALE MAHOGANY CARD TABLE

651—AMERICAN CHIPPENDALE MAHOGANY LOW-BOY

2000. The proportions of this remarkable example are those of the lower section of a high-boy, but the mahogany top seems to be original, as it matches the mahogany of the sides and was fastened with early blunt screws. It is therefore likely that this is a complete piece. It was undoubtedly made by the same craftsman who produced the similar pieces in the Palmer Collection at the Metropolitan Museum. They are all attributed to William Savery, who worked in Philadelphia about the middle of the eighteenth century. The carving on this piece is particularly fine. The moulding which surrounds the top is carved with a guilloche. Underneath this is an applied fret. The corners are carved with garlands of leaves and flowers, the latter somewhat resembling the marshmallow, a motive also found on the Metropolitan specimens. This flower is repeated in the center of the floriated shell carved in the middle lower drawer. The lower edge of the frame is carved in floral forms and scrolls. The marshmallow is repeated at the top of the knees. These are further carved with acanthus leaves, running well down on the legs, which end in ball and claw feet. Period, about 1760.

(Illustrated)



No. 651—AMERICAN CHIPPENDALE MAHOGANY LOW-BOY

Third and Last Afternoon

652—PAIR UNIQUE AMERICAN HEPPLEWHITE CHINA CABINETS

W. W. Seaman 1877
-700.
These splendid specimens were doubtless made in Philadelphia about 1790. They were bought in that city by the present owner at the sale of the effects of the late Barton Willing. The lower section has three cupboards with four doors, above which are three drawers, a broad one at the center and narrower ones at the sides. These doors and drawers, of figured mahogany, veneered on mahogany, are bordered with wide bands of satinwood, while in the corners are fan-shaped pieces inlaid with a darker wood. The three doors of the upper section are glazed in arch and shield forms. The middle door has pilasters on either side, which are inlaid with half-inch satinwood lines to suggest the earlier fluting. At the top is a dentilated cornice, which is surmounted by a shaped pediment finely inlaid with panels and vases of satinwood. One center drawer encloses a desk. The inner construction is of pine. The round brass handles are original. Period, 1790.

Extreme height, not including the urn which rises from the center of the pediment, 9 feet; width, 6 feet 1 inch; depth at center, 23 inches; depth at wings, 21 inches.

(Illustrated—See also Frontispiece)



No. 652—PAIR UNIQUE AMERICAN HEPPLEWHITE CHINA CABINETS



653—DUNCAN PHYFE MAHOGANY CARD TABLE *Smith and Watson*

10. The frame is bowed in front and veneered with figured mahogany. It rests upon a lyre-shaped pedestal in two sections, the front section being formed to represent a lyre. This is scrolled and finely carved with acanthus leaves and supported by four carved and reeded legs, which end in four paw feet. The top revolves to a position transverse to the frame, which thus supports the folding leaf when open. Period, about 1800.

654—HEPPLEWHITE MAHOGANY ARMCHAIR *A. S.*

350. Arched back, curved legs and slender arms. The splat is pierced by long narrow openings, excepting at the center, where they are broken by a large oval panel which is faced with fan-shaped sections of holly. At the top, between the openings, are graceful floral inlays. Period, 1785.



655—AMERICAN MAHOGANY CARD TABLE *See p. 197.*

1000. A remarkable piece, the middle section of which consists of a large, finely carved American Eagle with outstretched wings. The symbolic bird perches upon a sphere, which in turn rests upon the head of the British (?) Lion. The whole is supported by leaf-carved and fluted legs ending in lion's claw feet. This interesting specimen was doubtless made during or immediately following the War of 1812, probably by Duncan Phyfe.

656—AMERICAN SHERATON CABINET TOP DESK *J. S. Thompson*

415. Of mahogany, inlaid with satinwood lines, and as to the stiles with narrow satinwood panels. Below the glazed book-case is a cupboard with drawers. The door to this drops and forms the writing board. This door and the drawers of the lower section are of figured mahogany veneer bordered with a cross banding of mahogany. There is a shaped pediment and the legs are reeded. Period, about 1790. (The pediment, above the moulding, is a restoration.)

Third and Last Afternoon

657—AMERICAN HEPPLEWHITE SERPENTINE BUREAU

425. Of light mahogany, with the drawer fronts of figured satinwood, inlaid with ebony and satinwood lines. A band of inlay runs across the bottom of the frame. The feet are the usual spreading bracket foot of the period. The proportions are fine, the depth from back to front being only 20 inches. The length is 42 inches. The handles are of the period, but were not originally on this piece. Period, 1790.

658—LARGE GILDED GIRANDOLE

425. Circular form with moulded frame decorated with balls and with oak leaves and acorns in relief. An eagle with a snake in its claws and beak surmounts a rococo structure at the top, and a leaf design finishes the bottom. Sconces spring from sheaves of leaves at the sides. Period, 1790.

Height, 46 inches; width, 28 inches.

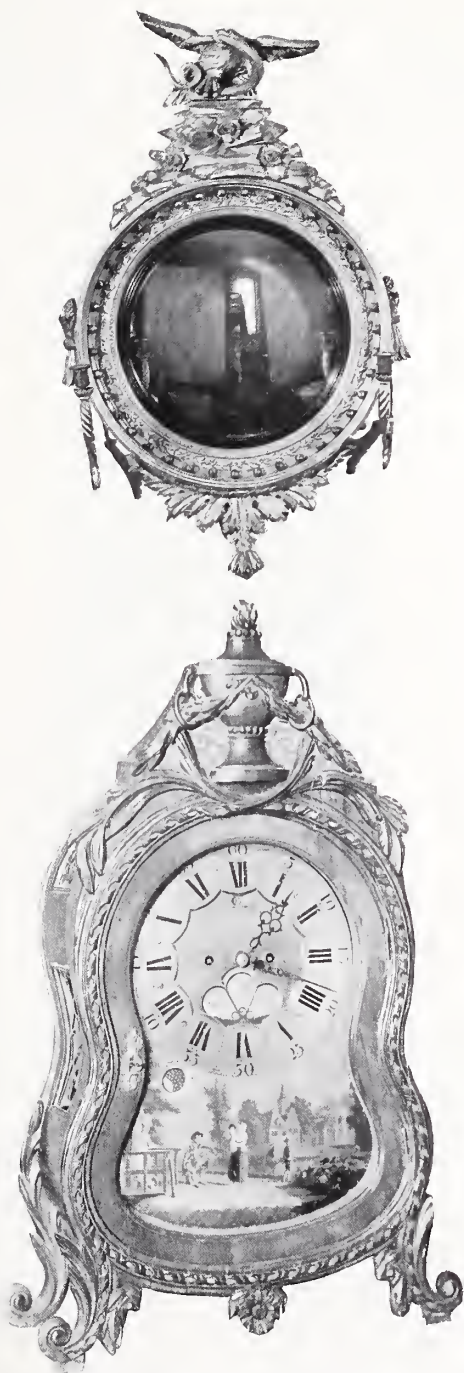
(Illustrated)

659—UNIQUE DUTCH MANTEL CLOCK

375. The design of this mahogany timepiece follows closely that of the French clocks of the Louis XV period. The case is carved at the top with an urn and flame with leafy branches on either side. The feet are scrolled and carved with leaves. Around the edge of the case is carved a guilloche. The round silvered, and gilded face is at the top of the clock. From it depends an apron-shaped metal panel painted to depict a street scene and a pond. A hand organ plays when the clock strikes, and at short intervals a boy fishes in the pond. Cut into the inner gilded face is a three-lobed opening in which painted figures representing the days of the week appear as the mechanism revolves, while in a smaller opening the name of the day appears. At the top of the gilded face is another opening which shows the days of the month. At one side of the painted panel the phases of the moon are shown. The clock strikes at the hour and half-hour, with one stroke at the quarters. Period, 1750.

Height, 33 inches.

(Illustrated)



No. 658—LARGE GILDED GIRANDOLE
No. 659—UNIQUE DUTCH MANTEL CLOCK



660—AMERICAN HEPPLEWHITE MAHOGANY AND GILT MIRROR

The rectangular frame has a three-piece inlaid line and is finished on the inner side with a gilt filet. Above the mirror is a rare painted glass panel. The upper section has an inlaid medallion and is finished at the sides with carved and gilded scrolls. From the extreme top rises an elaborate gilded basket containing flowers and wheat ears. The sides have the conventional wired drops of exceptional beauty, while the bottom section is cut in the usual scroll design. Practically unique in this form and condition. Period, 1795.

Height, 56 inches; width, 21 inches.



700. 661—AMERICAN MAHOGANY AND GILT MIRROR

Rectangular form with arched and scrolled pediment and boldly scalloped bottom. Around the outer edge and across the middle of the top panel is the usual "egg and anchor" border. This is repeated on the arch support and on the arches themselves. At the sides are pendent ornaments of leaves, flowers and fruit finely carved. The fanciful bird which surmounts the top is a copy of an original. The gilding is original. On the back is the label of John Elliott, Philadelphia, maker of looking glasses. This is printed in English and German. Period, 1750.

Height, 62 inches; width, 26 inches.

Third and Last Afternoon

662—AMERICAN CHIPPENDALE MAHOGANY SIDE CHAIR *rich*

725. This is a beautifully proportioned chair. The stiles and splat are well worked out. There is a small leaf carving at the bottom of the splat; a large Greek honeysuckle decorates the middle of the cresting rail, and there are small ones at the ends. The front rail is shaped and beaded and has a cartouche and leaf carving at center. The legs are similarly treated and end in ball and claw feet. Period, about 1765. This chair was found in New Jersey. It was probably made in Philadelphia by one of the skilled craftsmen of the eighteenth century.

(Illustrated)

Metropolitan Museum of Art
663—AMERICAN CHIPPENDALE WALNUT SIDE CHAIRS

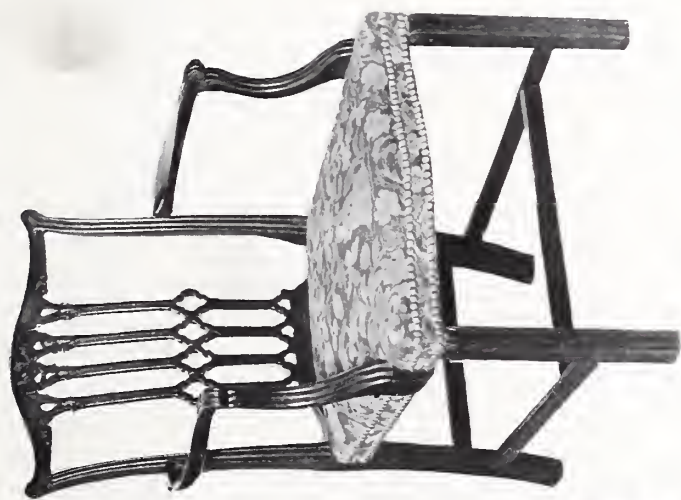
325. The splat is finely carved with acanthus flowers and scrolls. The cresting rail has a large shell in center, and at the ends are smaller carved shells. The stiles are fluted, the knees have the acanthus carving, and the cabriole legs end in delicate ball and claw feet. A fine and early chair. Period, about 1735.

(Illustrated)

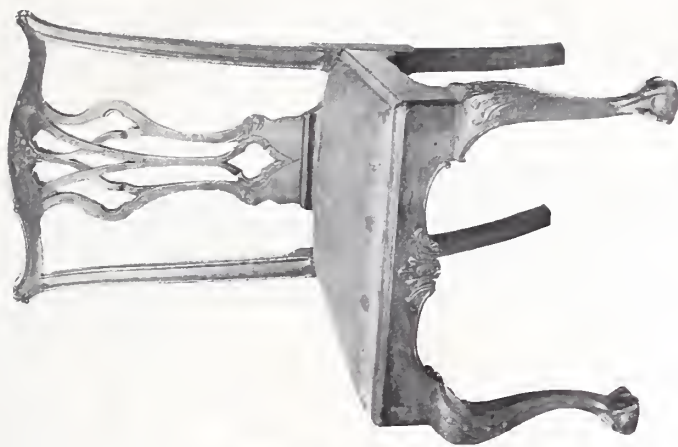
W. W. Seaman Agt.
664—CHIPPENDALE ARMCHAIR

425. A very large and well-proportioned chair of mahogany. The cresting rail is reeded at the top, and at the ends is a floral carving. In the center is a well-carved rosette. The splat is definitely Gothic in character, being composed of two sets of three arches separated by four quatrefoil openings. The pillars supporting the top set of arches are headed by a carved collar and floral design, which give the effect of pillar and capital. The stiles and faces of the arm uprights are boldly reeded. The elbow of the arm is carved with a leaf and flower, while the straight legs are moulded. Period, 1770.

(Illustrated)



661



662



663

Nos. 662-663—AMERICAN CHIPPENDALE SIDE CHAIRS
No. 661—CHIPPENDALE ARMCHAIR

Third and Last Afternoon



665—CHIPPENDALE MAHOGANY SERPENTINE FRONT CARD TABLE *1862*

This piece is remarkable for the beauty of the floral carving on the edges of the top. The sides of frame are shaped, as well as the front, the bottom of the frame having a carved beading. The legs are straight and finely carved. One leg swings out to support the upper leaf. The veneering has been renewed and other restorations include all but one of the brackets at the junction of legs and frame. Period, 1765.

666—AMERICAN HEPPLEWHITE SERPENTINE BUREAU *1795*

Veneered with mahogany of fine figure, the drawer fronts being further ornamented with lines and edges of satinwood. The piece is unusually narrow from front to back and the serpentine is very graceful. The handles are original and of the rare lion pattern. Period, 1795.

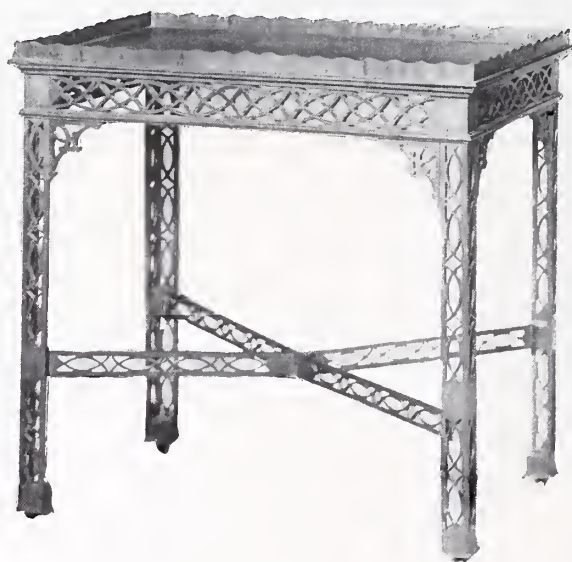


667—CHIPPENDALE MAHOGANY SIDE TABLE

W. Sumner Agt.

Rectangular form with cabriole legs which end in elaborately carved scrolled feet. The knees are carved with acanthus leaves, while the brackets which connect them with the frame are carved with C-scrolls and radiating leaves. The top of the frame is finished with a wide moulding which is carved with a repeated leaf motive, becoming more elaborate at the corners. While this fine table is not characteristically American, it was found in a Virginia farmhouse by the writer and its then owner affirmed that it had been in this country since Colonial days. Period, 1750.

Length, 45 inches; width, 23 inches.



425. 668—AMERICAN CHIPPENDALE MAHOGANY SILVER TABLE

In the so-called Chinese manner. Rectangular form with a scalloped gallery around the top. The frame, legs and stretchers are pierced in a geometrical design. This graceful piece stood in a Virginia home one hundred and fifty years and was doubtless the work of an American craftsman, since so fragile an article would hardly have been imported in the days of small ships and long voyages. Period, 1770.

Length, 30 inches; width, 19 inches.



669—AMERICAN CHIPPENDALE MAHOGANY SILVER TABLE *L. L. Barney*

172. In the so-called Chinese manner. The gallery, frame and legs are all pierced in elaborate leaf patterns, that of the frame being particularly beautiful. The legs are reinforced by a round column. The top is of curly maple, which, with other characteristics, suggests its American origin. It was found in Southern New Jersey and is believed by collectors to be of Philadelphia workmanship. Period, about 1770.

Length, 34 inches; width, 21 inches.



670—CHIPPENDALE MAHOGANY CARD TABLE

P. Curran.

320.

Rectangular form with projecting corners. The front and sides are pierced in a small Gothic design, a very rare feature. The knees are carved with acanthus leaves, and the legs end in ball and claw feet. The top is covered with the original green felt. The upper side of the folding leaf is of finely figured veneer. Period, 1760.

671—CHIPPENDALE MAHOGANY DESK WITH BOOKCASE TOP

Ma. 29. 1775

240.

The lower section of this piece is the typical desk of the period. The interior is plain, excepting the two narrow drawers, which are carved in a pilaster effect. The upper section has glazed mullioned doors, above which a latticed frieze runs. The frieze is a restoration, and the brasses are modern, otherwise the piece is original. Period, 1775.



672—AMERICAN CHIPPENDALE MAHOGANY CARD TABLE

450. The form is serpentine, front and sides. There is a broad carved rope moulding at the bottom of frame. The cabriole legs are carved with a cartouche and leaves and end in large ball and claw feet. A fifth leg swings back to support the folding leaf when open. The inner side of top is lined with felt and has guinea pockets and depressions for candlesticks. This and the following number are fine examples of eighteenth century workmanship and are probably of Philadelphia origin. They were both secured from the descendants of a Colonial family. Period, about 1750.

673—AMERICAN CHIPPENDALE MAHOGANY CARD TABLE

400. Very similar to the preceding number, with slight variations in dimensions. Several of the brackets which carry the sweep of the knees to the junction with the rope mouldings have been restored. Period, about 1750.

673 - Chest of Drawers -

N. Skinner

Third and Last Afternoon

674—GEORGIAN MIRROR

Mrs. W. M. Ritter

400.

English walnut, with carved and gilded mouldings. The top is surmounted with carved and gilded scrolls terminating in rosettes with pendent leaves. Between the scrolls is a handsomely carved shell and on each side is a decoration of oak leaves and acorns. Period, about 1740.

Size, 52 by 24½ inches; glass, 30 by 18 inches.

(Illustrated)

675—PAIR GILDED CHIPPENDALE MIRRORS

W. W. Seaman Agt.

270.

The frame is arched in the Gothic manner and is carved with the water motive. Completely encircling this and rising to a high pediment is an elaborate branch, leaf and scroll design, broken at intervals by miniature buildings of Gothic character. The gilding is original. Examination of the backs will reveal reinforcements in new wood and slight restoration. Period, 1755.

Height, 46 inches; width, 25 inches.

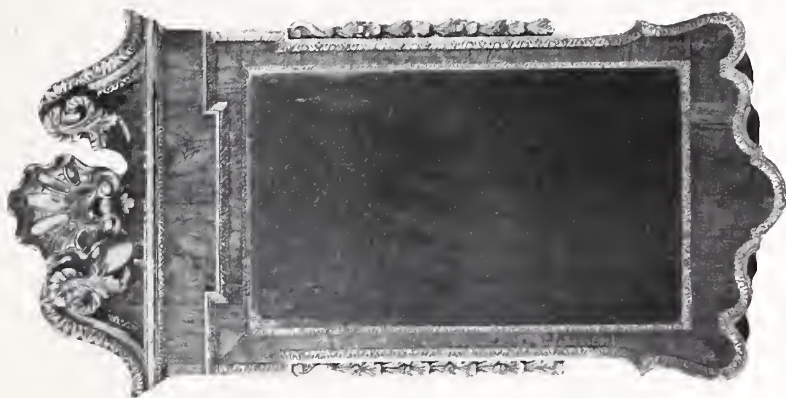
(Illustrated)

676—AMERICAN HEPPLEWHITE DAVID WOOD MANTEL CLOCK

350.

This exceptional clock is unusually elaborate as to its case. The door of the lower section consists of a panel of finely figured satinwood veneer, around which is a cross banding of mahogany. The pediment of the upper section or hood is unevenly circular in form, and is composed of alternate wedge-shaped pieces of mahogany and satinwood. There are rounded pilasters at the corners of the lower section, which terminates in the Hepplewhite foot. The face has fan-shaped ornaments in the corners, while in the half-moon at the top is a well-rendered painting of a wreck at sea. There is a small opening in the face below the figure twelve through which the pendulum stroke may be followed. The name of the maker is stencilled on the face, together with "Newburyport" in script. Period, 1790.

(Illustrated)



674



676



675

No. 674—GEORGIAN MIRROR

No. 675—PAIR GILDED CHIPPENDALE MIRRORS

No. 676—AMERICAN HEPPLEWHITE DAVID WOOD MANTEL CLOCK

Third and Last Afternoon

677—PAIR ENGLISH CHIPPENDALE ARMCHAIRS

720. These large and finely proportioned chairs are the work of skilled craftsmen, and the carving is beautifully done. The cresting rail is carved with a leaf motive at the top and ends, while at the center and extending to the upper part of the splat is a design which seems to be armorial in character. This effect is repeated in modified form on the ends of the arms, which are well formed and decorated on the face of the upright in ogee curved. The splat is of Gothic character and is moulded and carved with a leaf design. The wood is mahogany of a rich bronze tone. Period, 1765.

678—PAIR CHIPPENDALE MAHOGANY SIDE CHAIRS

-050. Very large and well proportioned and beautifully carved in leaf motives on the splat and cresting rail. The legs are straight and, like the stiles, are fluted and carved with the dart and diamond design, while the outside corners of the legs have a bead and pearl carving. The quality of these specimens is so high that they may well have originated in Chippendale's own shop. The ends of the legs have been slightly restored. Period, about 1760.

679—AMERICAN CHIPPENDALE MAHOGANY ARMCHAIR

721. A remarkably fine specimen of early Philadelphia workmanship, doubtless by the same artisan who produced the pieces at the Metropolitan now attributed to William Savery. It is large and finely proportioned. The back is simply carved with a leaf design along the top of the cresting rail. At the center of this rail and the top of splat is a perforation bordered by C-scrolls from which radiate the familiar acanthus leaf. The arms are finely modeled, with a leaf carving at the outer edge. They end in a "fingered" scroll. The legs are beautifully carved with acanthus and end in ball and claw feet. The workmanship throughout is excellent, and, that the chair should remain to-day in its original and practically perfection condition, is proof of this. The close-grained mahogany has a rich bronze color. Period, 1765.



678



677



679



A. B. A. Bradley.

680—AMERICAN CHIPPENDALE WALNUT PIECRUST TABLE

675. This early American table is unique in the writer's experience from the fact that it is fashioned of walnut. The top is bordered by the narrow raised and scalloped gallery peculiar to American examples. The top revolves and tips. The pillar is turned in vase form. The three cabriole legs are carved with acanthus leaves and end in a rare form of ball and claw feet. In excellent original condition. Period, about 1740.

Diameter of top, 34 inches.



681—AMERICAN CHIPPENDALE MAHOGANY PIECRUST TABLE

425- A New England piece, the carved rim of which varies from the typical American design, but it is much narrower than and does not suggest the English manner. The wood, too, resembles that which came to this country rather than the darker, heavier mahogany imported into England. The pillar is balustered and uncarved. The legs have a well-executed acanthus-leaf carving and end in large ball and claw feet. In original and fine condition, excepting for a crack in the top. Period, 1745.

N. W. Seaman & Co. Agt.
Diameter, 31 inches.

Third and Last Afternoon

682—AMERICAN CHIPPENDALE CHERRY PIECRUST TABLE

W. M. Hider
This is a beautifully proportioned piece and the top is scalloped and carved in the typical American manner. The pillar is gracefully turned and the three cabriole legs end in ball and claw feet. The upper surface of the top has been cleaned off to show the fine figure of the wood. Otherwise the piece is in original condition. The writer knows of no other table of this type in cherry. Period, 1745.

Diameter, 33½ inches.

(Illustrated)

683—CHIPPENDALE MAHOGANY STOOL

W. M. Hider
Oval in form, with cabriole legs, finely carved knees and claw and ball feet. On either side is a carved shell in relief with leaf radiates. A rare and beautiful example. Period, 1760.

Length, 19½ inches; breadth, 18½ inches.

(Illustrated)

684—QUEEN ANNE MAHOGANY CHEST OF DRAWERS

W. M. Hider
390. The sides, front and corners are scalloped, while the same motive appears on the rare form of Dutch foot. There are three drawers. A small and rare little piece, probably of Holland origin. The brasses are not original but are of the period, about 1730.

Width, 33 inches; depth, 20¾ inches.



No. 683—CHIPPENDALE MAHOGANY STOOL

No. 682—AMERICAN CHIPPENDALE CHERRY PIECRUST TABLE

Third and Last Afternoon

685—REMARKABLE CHIPPENDALE MIRROR

W.C. Curran

775.

The quality of this rare and beautiful example is so high that it may well have been made in Chippendale's own shop. It was, however, found on Long Island, where it had been in the possession of one family since Colonial days. The frame is veneered with English walnut. All the outer edges are decorated with scrolls and leaf carvings of large dimensions but fine execution. The double scrolls forming the broken-arch top and the decoration of the central portion of the top are particularly arresting, the latter being carved out of the frame. This is true also of the wide filet which encircles the glass. The whole piece, including the gilding, is in original and excellent condition, excepting one or two of the fruit-like ornaments that fall from the finial urn. The glass is original also. Period, about 1750.

Height, 47 inches; width, 23 inches.

686—AMERICAN HEPPLEWHITE MIRROR

W.C. Curran

475.

The frame is moulded and finished with a heavily-roped edge. Above this is a ribbon-like ornament, from which rise three acanthus leaves. Surmounting all is a carved basket containing flowers. Depending from this are looped garlands, which continue down the sides to the middle of the frame. At the bottom is an elaborate leaf design which is connected with the outer corner of the frame by pendent vines. An American piece in fine condition. Period, 1790.

Extreme length, 48 inches; width, 19 inches.

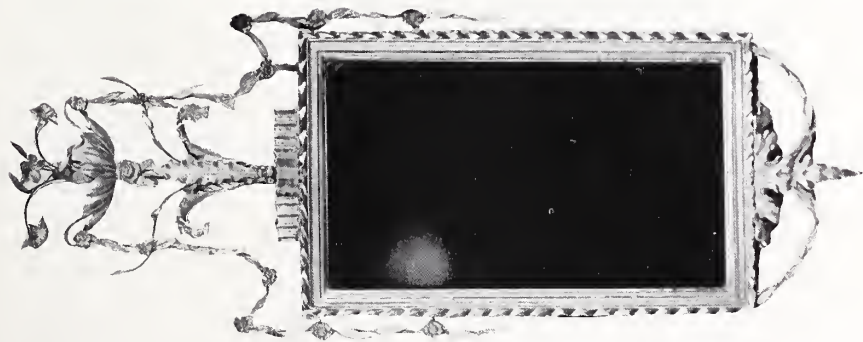
687—QUEEN ANNE WALNUT AND GILT MIRROR

W.C. Curran

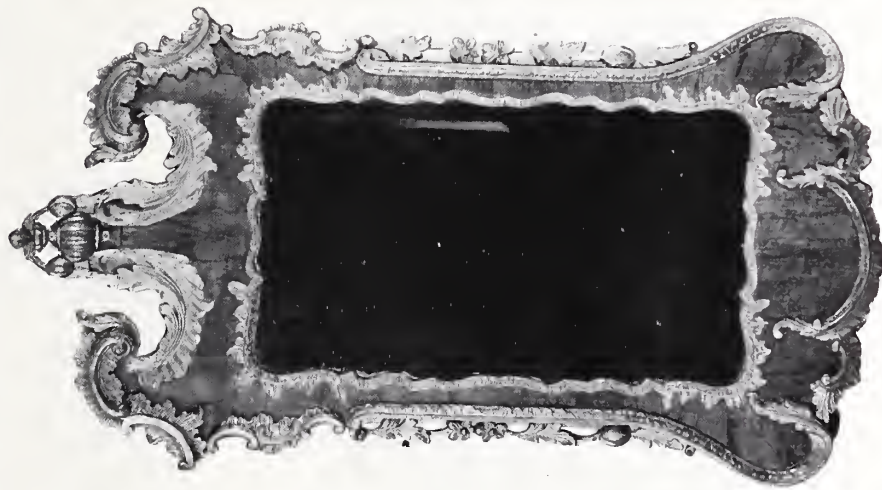
25.

The rectangular frame is moulded and finished on both sides with a gilt filet. The panel which surmounts the frame is somewhat in the form of a sugar loaf. This has elaborate applied ornamentation, in leaf, flower and scroll designs, with a central figure in the form of an urn containing flowers. The narrow bottom panel has a gilded central wreath from which foliage springs. In fine original condition, including beveled glass. Period, about 1740.

Height, 48½ inches; width, 19 inches.



686



685



687

Third and Last Afternoon

688—CHIPPENDALE MIRROR

A. H. Flagler.

300.

The treatment here resembles closely that of No. 685, but is not so well executed. It belonged to an old New England family and was acquired by the writer from a descendant. Original throughout excepting the urn finial.

Height, 42 inches; width, 20 inches.

689—CHIPPENDALE MAHOGANY AND GILT MIRROR

Metropolitan Museum of Art

950.

This is, with possibly one exception, the finest mirror in the collection and is unique in the writer's experience. Of rectangular form with indented sides, arched top and scrolled bottom. The mahogany arches and a filet which borders the center portion of the frame are beautifully carved with the "egg and anchor" design. Around the glass is a wide filet, varying in width from two to two and a half inches, composed of scrolls, flowers and leaves, finely carved and gilded. At the center of the top is a shield-shaped finial; from the rosettes at the scroll of the arches depend acanthus leaves, and below these is an applied shell and leaf ornament which is repeated in a larger size on the panel at the bottom, all in gilt. Neither the mahogany nor gilt has been touched since the day the frame was finished except for cleaning and oiling. It is profitless to argue whether this piece was made in America or England. It has, however, been in the possession of an American family from Colonial days. It may be safely dated about 1735. The glass is original.

Extreme height, 62 inches; extreme width, 29 inches.

(Illustrated)



No. 689—CHIPPENDALE MAHOGANY AND GILT MIRROR

Third and Last Afternoon

690—AMERICAN HEPPLEWHITE MAHOGANY CABINET TOP DESK

A tall, well-proportioned piece, with glazed doors above three mahogany doors, which conceal two tiers of drawers. The lower section extends beyond the line of the upper and contains four drawers. Above these the writing board folds down upon two supports when needed. A shaped pediment with a center panel of satinwood finishes the top. The doors, drawers and writing board have borders of cross-grain mahogany. The feet are Hepplewhite's adaptation of the French foot. Period, 1800.

Height, 79 inches; breadth, 40½ inches.

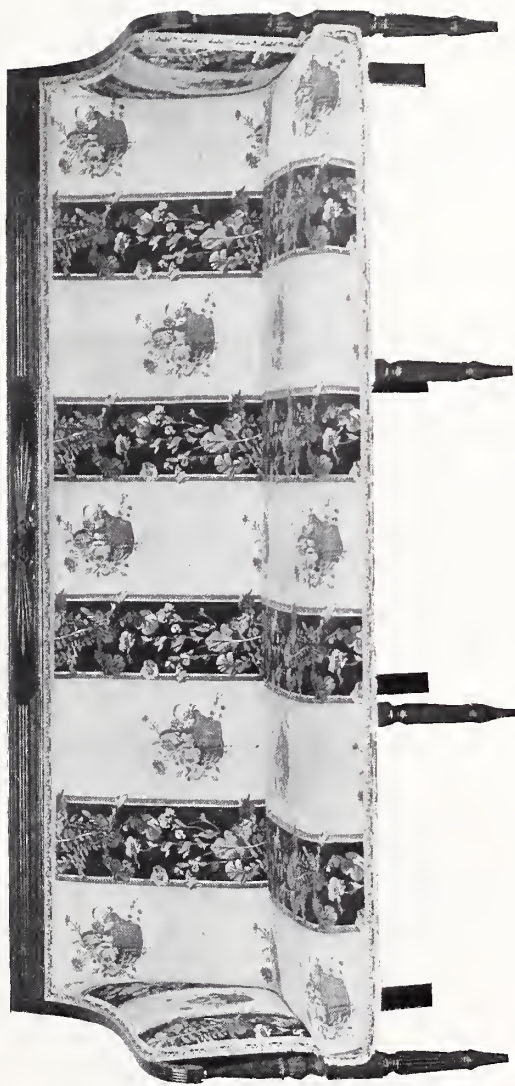
691—AMERICAN CHIPPENDALE UPHOLSTERED SOFA

The legs are of squared mahogany with underbracing. The arms are slanted and scrolled, while the top of the back describes a single curve from one end to the other. A small and graceful piece. Period, 1775.

692—DUNCAN PHYFE SOFA

Rectangular back with head rail divided into three panels, the center one of which is carved with thunderbolts tied with knotted ribbons, while the others contain heavy reedings. The arms are straight and reeded and rest upon carved and reeded supports. The legs are turned and reeded. Upholstered in cretonne. Period, about 1800.

(Illustrated)



No. 692—DUNCAN PHYFE SOFA

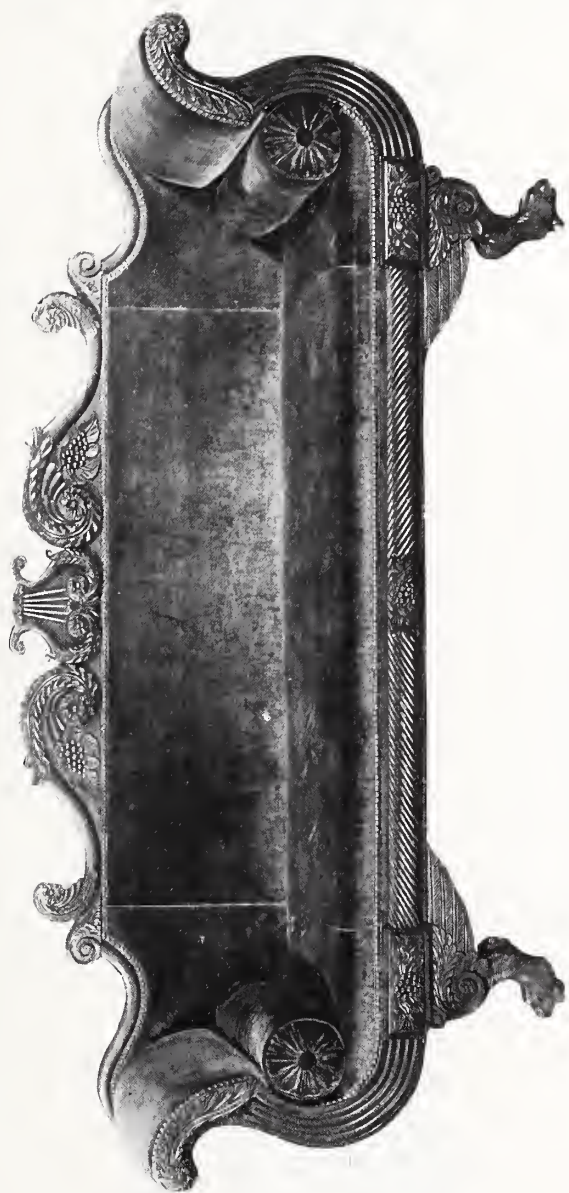
Third and Last Afternoon

693—AMERICAN EMPIRE SOFA

400. An exceptionally elaborate and well-proportioned piece; probably an example of the later work of Duncan Phyfe. The cresting of the back consists of a carved lyre at the center, on either side of which is an elaborately carved scroll. The fronts of the arms, which are fitted with squab cushions, are reeded and carved. The lower part of the frame has a rope carving with a panel of carved grapes. The feet are of the winged paw type. Period, about 1815.

Length, 7 feet 7 inches; depth, 23 inches.

(Illustrated)



No. 693—AMERICAN EMPIRE SOFA

Third and Last Afternoon

1475.
694—REMARKABLE DUTCH TALL CLOCK

Miss R. L. Loring 290

The design impresses one as being in the Chippendale manner, but there are Adam characteristics which suggest that the case was made about 1780. It is of a rich bronze-colored mahogany veneered on oak, finely figured as to the door and other flat surfaces. Underneath the gable of the hood is a dentilated cornice; beneath this is carved a basket of flowers and scrolls with pendent leaves. The pillars of the hood are of the Corinthian order, with capitals finely executed in ormolu. The corners of the middle section are chamfered and have carved floral ornaments at the top and bottom. The door has a carved border of flower and ribbon pattern. The corners of the base are fluted, as are the front feet, while at the bottom of the base is a scalloped apron, which has a floral and drapery carving applied. Below the round silvered face is an apron-shaped disk upon which is painted a street scene. The clock strikes and chimes on the hour and half-hour, and strikes on the quarter-hour. The chimes reproduce twelve old tunes, which may be varied at will. The names of the day and month and the date of the month, as well as the phases of the moon, are shown on the face. The maker's name, F. van Leeuwen, Haarlem, is engraved on the face.

Height, about 9 feet.

(Illustrated)



No. 694—REMARKABLE DUTCH TALL CLOCK

Third and Last Afternoon

695—AMERICAN HEPPLEWHITE MAHOGANY TALL CLOCK

Smith and Watson

275. A fine example of the New Jersey type, which is nearly always of slender, graceful form, augmented in this instance by an elaborate and well-placed scheme of inlaid decoration. The hood is arched and scrolled, with side columns inlaid to simulate fluting. The corners of the middle section are recessed and filled with quartered columns inlaid in the same manner as the hood columns. The front is inlaid with shells, fans, ovals and lines, mostly of satinwood. The face is enamelled and decorated in the Adam manner with medallions and festoons in colors and gilt. The maker's name, Thos. N. Bolles, is written across the face. Period, 1790.

(Illustrated)

696—AMERICAN HEPPLEWHITE SIMON WILLARD TALL CLOCK

W. E. Willard

675. The mahogany case is inlaid with lines of satinwood. The corners of the middle section are chamfered and fluted, with brass bases and capitals. The hood is arched and supported by fluted columns. The face is enamelled, with painted decorations at dome and corners. Across the face is the legend, "Warranted by Simon Willard." The name has the appearance of a signature. On the inner side of the door is the printed advertisement which is not infrequently found in these clocks. Period, 1785.

Height, 87 inches.

(Illustrated)



No. 695—AMERICAN HEPPLEWHITE MAHOGANY TALL CLOCK
No. 696—AMERICAN HEPPLEWHITE SIMON WILLARD TALL CLOCK

R. L. Redman

697—AMERICAN CHIPPENDALE MAHOGANY BOOKCASE TOP SER-
PENTINE FRONT DESK

1025.

The upper section has two glazed doors and a moulded flat top, with a dentilated cornice. The lower section has the usual sloped top, the lid to which becomes the writing board when lowered. The four drawers beneath this have the double bow of the early period. The interior is fitted with tiers of drawers and a small cupboard. The four cabriole legs end in ball and claw feet. The brasses are original. This interesting piece originally belonged to John Hancock, if a later owner's belief in its history may be credited. Period, 1770.

Height, 78 inches; width, 31 inches.

(Illustrated)



No. 697—AMERICAN CHIPPENDALE MAHOGANY BOOKCASE TOP
SERPENTINE FRONT DESK

698—UNIQUE AMERICAN CHIPPENDALE MAHOGANY SERPENTINE
FRONT "CHEST ON CHEST"

1000. The front of the lower section is shaped like the later inlaid serpentine bureaux, sweeping from the bowed center inward and then outward towards the ends. The feet are ogee, with carved scrolls on the brackets. The front of the upper section is flat, but it has the bonnet top, carved shell or sunburst in the middle upper drawer, and the corners are chamfered and fluted. The three flame finials are original, as are the handles. Period, about 1775.

(Illustrated)



No. 698—UNIQUE AMERICAN CHIPPENDALE MAHOGANY SERPENTINE
FRONT "CHEST ON CHEST"

Third and Last Afternoon

699—AMERICAN CHIPPENDALE MAHOGANY CABINET TOP BLOCK
FRONT DESK

The upper section has a moulded and hooded top and paneled doors with fluted pilasters. The front of the lower section has the plain block and bracket feet. The interior is blocked, with carved shells on the upper drawers. Period, about 1760.

(Illustrated)



No. 699—AMERICAN CHIPPENDALE MAHOGANY CABINET TOP
BLOCK FRONT DESK

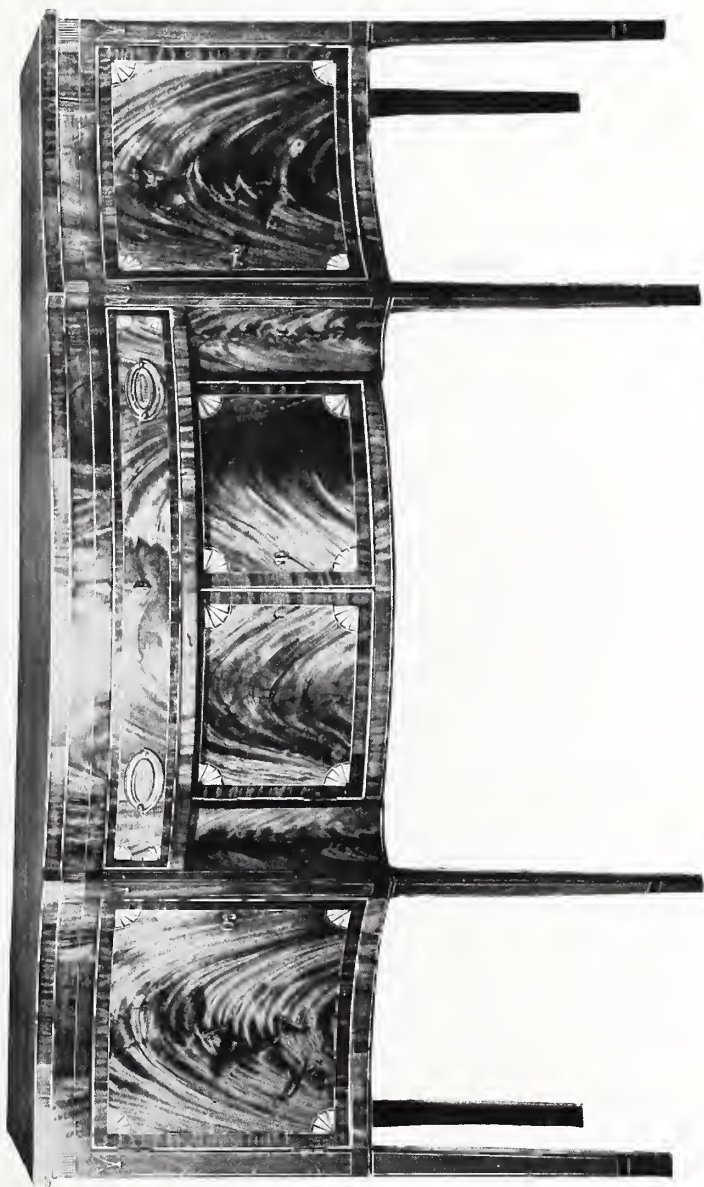
700—AMERICAN HEPPLEWHITE MAHOGANY SIDEBOARD

P. A. Williams

900. The upper middle section is bowed and holds a wide, shallow drawer. Underneath this is a recessed cupboard with a "serpentine" front, the two doors forming a bow. At the sides are cupboards with concave doors, following the sweep of the top, which is a broken "serpentine." The four doors and the drawer are veneered with finely figured mahogany, bordered by a cross banding of darker mahogany outlined with satinwood. At the corners, within this border, are shaped inlays of shaded satinwood. The four front legs are inlaid with lines of satinwood, those in the middle having an angular face. The top, which is of one piece of mahogany, is finished with lines of satinwood. The oval brasses are original and the whole piece is in fine and original condition. It seems no exaggeration to say that this represents the highest type of American sideboard. Period, 1795.

Length, 6 feet 1½ inches; extreme width, 29¼ inches.

(Illustrated)



No. 700—AMERICAN HEPPLEWHITE MAHOGANY SIDEBOARD

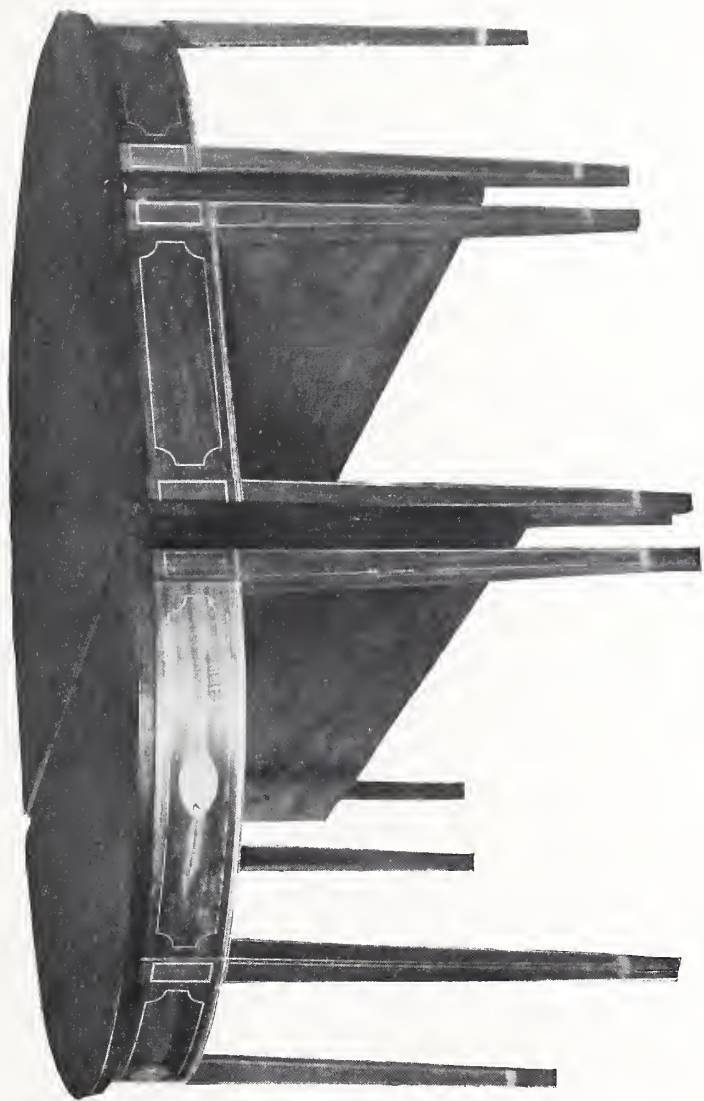
Third and Last Afternoon

701—AMERICAN HEPPLEWHITE MAHOGANY DINING TABLE

1200. In three sections, the oval ends forming a table and the rectangular middle section another, if desired. Or the two ends may be used as side tables. The frames of these semi-circular sections are inlaid with satinwood lines in the form of panels and a band of satinwood and ebony borders the lower edge. In each of the three divisions between the legs is a large oval medallion of olive wood inlaid with a floral pattern. The middle section has the inlaid lines and borders but no medallions. The fourteen legs are ornamented with satinwood lines, with a rectangle at the top and a band at the foot of each. Period, 1790.

Width, 45½ inches; diameter of ends, when together, 46 inches; length of middle section, 56 inches; total, 102 inches.

(Illustrated)



No. 701—AMERICAN HEPPLEWHITE MAHOGANY DINING TABLE

Third and Last Afternoon

702—EARLY AMERICAN HEPPLEWHITE DESK

C. A. Flugler.

300 This desk has the sloped front of the earlier periods. The leaf is veneered with mahogany panels, the center panel being oval in shape and outlined with an inlaid satinwood line. It is bordered with cross-grain mahogany and a satinwood line, as are the fronts of the drawers. The apron at the bottom is shaped and the center of this is decorated with an elaborate floral half-moon in olive and satinwoods. The interior is of figured mahogany, while the drawer of the small cupboard is inlaid with satinwood lines and a center medallion. Period, 1785.

703—CHIPPENDALE MAHOGANY DROP LEAF DINING TABLE

L. A. Meyer.

140. Large table with two drop leaves. The legs are square, ending in the Marlborough foot. Period, 1770.

704—AMERICAN EMPIRE DINING TABLE

A. A. Morrison.

140. The two sections have drop leaves, making a smaller or larger table as desired. The eight legs are turned and carved with acanthus leaves. The solid mahogany tops are cut from the crotch of the tree, which even in the early days was used almost exclusively for veneer. Period, about 1820.

47 inches square when leaves are down; 97 inches long when leaves are raised.

705—AMERICAN HEPPLEWHITE MAHOGANY BEDSTEAD

C. V. Meyer.

95. The foot posts are carved and reeded, with squared and turned legs which have borders of satinwood, inlaid. The head posts are squared and tapered and are of pine. (The legs have been shortened.) Period, 1790.

706—AMERICAN EMPIRE MAHOGANY FOUR-POST BEDSTEAD

Dr. Goodrich.

70. The posts are all elaborately carved with leaf designs. Pannelled headboard. Period, about 1815.

Third and Last Afternoon

707—AMERICAN CHIPPENDALE MAHOGANY BEDSTEAD

Mrs. F. L. Ackermann.

420. The two foot posts of mahogany are slender and fluted. The head posts are of a lighter wood stained, as was the custom of the period, but they are slender and graceful. The legs are square with a slight taper towards the foot, which is of the Marlborough or spade type. The head board is low and cut in graceful curves. Period, about 1750.

Length, 80 inches; width, 55 inches, outside measurement.

708—SATINWOOD FOUR-POST BEDSTEAD

J. Metcalf.

180. Turned foot posts and squared, tapered head posts. Of satinwood throughout, including the frame, but excepting the headboard, which is not original. Period, 1795.

709—AMERICAN HEPPLEWHITE MAHOGANY CORNER WASHSTAND

W. M. Seaman.

180. The frame at the top and the drawer and frame at the center are paneled with figured satinwood. The slender legs are inlaid with satinwood panels and pendants. Period, 1785.

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Caucasian Rug.

E. S. T. 1870

711 -

Local Persian "

Thos. Kirby

712 -

Daghestan

E. S. T. 1870

#60 -

(over)

713- Persian Rug- H. L. Redmond

\$180.

714- Roman Kird " S. Balasco.

\$170.

715. Cashmere " J. E. Hatch.

\$110.

716- Khorassan Carpet.

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717- Super Blue Persian Rug. D. C. C.

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718- a duplicate for No. 75

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